ROY BUCHANAN

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Compilação, textos complementares e trapalhadas em geral: O Eremita.

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APRESENTAÇÃO

Roy Buchanan, 23.set.1939 / 14.ago.1988

Roy Buchanan e a sua Telecaster 1953 malhada adentravam em sua cabeça e o agarrava pelas vísceras. Ele tinha gostos musicais ecléticos, uma devoção pelo ofício e algo a dizer. E ele dizia o que tinha a dizer com alma. A principal impressão permanece gravada em minha mente mais de três décadas após ouvir seu desempenho pela primeira vez com sua força emotiva pura. Roy transmitia sentimento e não somente o seu próprio. Às vezes parecia que ele tinha a percepção do sentimento de todos. Com sua Fender Telecaster 53 Roy serenava, inspirava, entristecia e hipnotizava suas audiências, tudo em um período de duas horas de apresentação naqueles clubes pequenos, seus preferidos. Ele expressava o conhecimento da gama de emoções humanas e ia além, incluindo problemas intuitivos do coração e mente que desafiam uma descrição adequada. Nas mãos de Buchanan a Telecaster cantava, sussurrava e gemia como nunca, ou até então. Ele podia tocar virtualmente qualquer coisa que imaginasse e sua imaginação conhecia poucos limites. Ele era bom demais.

Belas palavras, não? Pena que não são minhas, pois elas definem muito bem a pessoa sobre a qual todas as páginas que seguem dizem respeito. As frases em itálico são uma tradução livre do parágrafo inicial do livro "American Axe", escrito por Phil Carson, que traz a biografia de Roy Buchanan (mais detalhes na Parte 3 – Mídias).

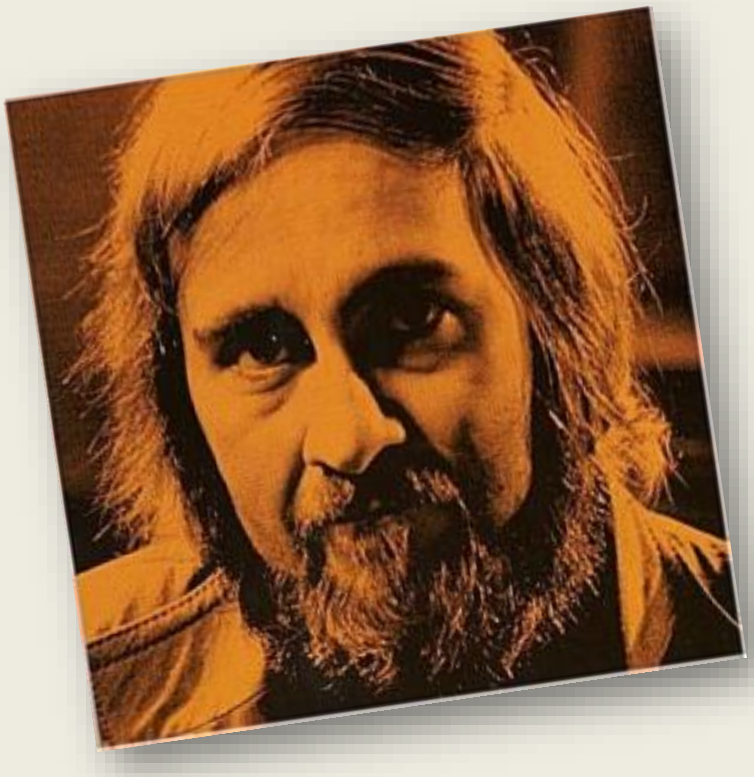
Os deuses do Rock parecem ter designado os grandes guitarristas a pertencer a uma casta condenada da humanidade. Dá para enfileirar uma série de nomes - sempre correndo o risco de esquecer muitos - dos mestres das seis cordas que partiram cedo demais: Hendrix, Gallagher, Bolin, Moore e Buchanan... Dentre eles, por que a escolha de Roy Buchanan como tema deste trabalho? Costumamos torcer pelo mais fraco. No mundo do Rock notamos isso de várias formas. Uma delas é o hábito que muita gente tem de colecionar coisas raras, especialmente velhos discos de vinil, e superestimá-las, com dois propósitos: reparar uma suposta injustiça e valorizar-se, como alguém que curte coisas fora do padrão. Roy Buchanan só se enquadra no primeiro caso. Guitarrista de talento extraordinário, nunca ocupou o devido espaço na mídia e tampouco teve o reconhecimento público merecido. Evidentemente que o restritíssimo alcance que este texto terá não vai alterar um quadro histórico. Mas, mal não vai fazer. Quem sabe mais algumas pessoas se interessem em conhecer a obra de Roy?

A primeira vez que ouvi Roy Buchanan foi graças a um velho amigo de infância, Zé Vitor, que colocou "Hey Joe", na versão do "That's What I Am Here for" para ouvirmos. Fiquei abismado. Na época (anos 70) só existiam os LPs e

esse era importado, muito difícil de conseguir. Passei muito tempo sem ouvir nada novo do guitarrista (não existia Internet!), até que outro amigo, Ricardo Topalian, me mostrou o "You're not Alone" alguns anos depois. Importado, também, é claro. Era o que faltava para virar um grande admirador do guitarrista.

Um dos vários motivos dessa admiração veio do fato de Roy ter um estilo próprio, muito marcante, que, entre outras coisas, me passa uma impressão estranha, como se algo psicótico transparecesse em sua música. Sinto a mesma coisa ouvindo Robert Fripp e Alan Holdsworth, embora musicalmente os três não tenham relação. Mas, com Roy é tudo mais intenso, acentuado pela sua religiosidade e pelo seu jeito de cantar. É possível sentir indícios de depressão ouvindo-se certas composições suas. São apenas sensações pessoais, não influenciadas pelo fato de Roy ter morrido de forma trágica, pois eu já tinha essas impressões antes do seu passamento.

Roy Buchanan foi o "anti-guitar hero": discreto, sem estrelismos, adereços, poses e avesso às badalações. Sua grande assessora de imprensa e agente foi sua música. Portanto, o melhor mesmo é ouvir (e sentir) a obra de Roy.

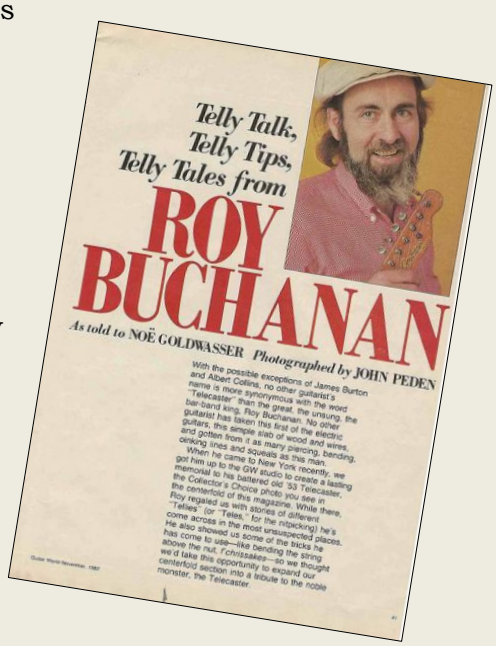


PARTE 1 - MATÉRIAS

Mesmo estando longe de ser um superstar, Roy Buchanan foi objeto de centenas de matérias nos jornais e revistas mundo afora. O que temos a seguir é a reunião do material que O Eremita tem em seus arquivos e o produto de pesquisas na internet, nada além de uma pequeníssima amostra do que saiu na mídia, embora traga pelo menos duas coisas relevantes: a reprodução da famosa matéria da revista Rolling Stone (ao lado) que revelou Roy ao mundo e três reportagens brasileiras que, se não se constituem no conjunto completo do que foi publicado neste nosso florão da América, deve chegar bem perto.

Ainda em relação à Rolling Stone, o número 65 da edição brasileira (fevereiro de 2010) trouxe como matéria de capa "Os 100 maiores guitarristas de todos os tempos". Ironicamente, a mesma revista que o tirou do anonimato em 1971 o deixou de fora da lista dos melhores 41 anos depois.

Certamente essa é uma pequena amostra. Faltam as críticas de discos e textos de encartes, em número indeterminado. Três matérias cuja existência é conhecida, mas não obtive cópia do conteúdo são: revista Guitar World, edição de novembro de 1982 (veja reprodução ao lado – é a única página que tenho); "Roy Buchanan: The Guitarist's Guitarists' Guitarist", publicado no jornal inglês New Musical Express (maio de 1973) e "An Oldie but Goodie: Roy Buchanan", da edição de julho de 1973 da publicação Let it Rock.


Telly Talk, Telly Tips, Telly Tales from
ROY BUCHANAN
As told to NOË GOLDWASSER Photographed by JOHN PEDEN

Peço a quem tiver algum material não exposto aqui e que queira colaborar com a ampliação dessa coleção, que faça a gentileza de me enviar.

Página	Fonte	Data	Título
8	Rolling Stone	18.fev.1971	Roy Buchanan, Heavy Axe
10	Guitar Player	Mar.1972	Roy Buchanan
17	The New York Times	Abr.1973	Buchanan? Crazy
18	Guitar	Ago.1974	Blackmore & Buchanan
19	Guitar Player	Ago.1976	Roy Buchanan's Guitar Tips
28	Guitar Classics	Jan.1985	Gilmour & Buchanan
29	Georgia Straight	Fev.1986	Roy Buchanan on turning down The Rolling Stones, loving Van Halen and being flatterd by Jeff Beck
31	Washington Post	Ago.1988	Roy Buchanan, a study in Blues
34	Guitar World	Nov.1988	1939-1998 Roy Buchanan
35	Revista do CD	Jun.1992	Roy Buchanan – A estrela dilacerada
38	Encarte do álbum	Set.1992	Sweet Dreams
44	Guitar Player	Ago.1998	Indomável
51	Guitar Player	Ago.2009	10 Things You Gotta Do To Play Like Roy Buchanan
59	poeiraZine	Jan.2013	Roy Buchanan
61	Premier Guitar	Mai.2017	Beyond Blues: Roy Buchanan's Tele Tricks
63	Culture Sonar	Nov.2107	What was it like to play with guitarrista Roy Buchanan?
66	Classic Rock	Jun.2019	The life and death of the man who said no to the Stones
71	Vintage Guitar	Dez.2019	The Life and Times of Roy Buchanan
87	Fonte desconhecida	-	Roy and me: a personal perspective
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97	Fender Telecaster Bible	Set.2020	Legend Remembered

Roy Buchanan, Heavy Axe

BY TOM ZITO

WASHINGTON, D.C. — The Crossroads is a seedy redneck bar two miles outside D.C. in surburban Maryland. It's definitely not the sort of place that ought to be remarkable: doting waitresses keep pushing beer on you, a machine in the men's room dispenses 25c condoms "fit for a bull" and the doorman carefully checks IDs if your hair extends in any way beyond your collar.

The atmosphere is greasy highschool dreams come true: women in tight pants or super-short minis with go-go boots and beehive hairdos, men with their locks neatly slicked back—all out on the dance floor, going through the closest thing to inter-percale activity circa 1957.

What makes the Crossroads remarkable is the presence of one man who plays his guitar up on the left side of the bandstand, often with his back turned to the dance floor. As Danny Denver and his Soundmasters go through their paces, Roy Buchanan provides what may well be the best rock guitar picking in the world.

The Soundmasters don't play the kind of music you'd expect a rock lover to really get into. The magic all lies in what Buchanan does to transform the tunes:

"Shotgun"—he fires off notes faster than a machine gun, running his index finger down the fret board to pick up all the harmonics. "Release Me"—his little finger curls around the volume control to add pedal-steel effects. "Carol"—the riffs go down meaner and faster than Chuck himself or even Keith can play them. "Hey Jude"—every note of the Beatles' overdubbed orchestra on the chorus is provided by Buchanan's lone guitar. "Malaguena"—his piece de resistance, wherein Spain comes cascading out of a Vibrolux amp.

Roy Buchanan is a legend among musicians here, around the country and even in Europe. He's played with local bands here for nearly five years, ever since he and his wife settled down in nearby Riverdale, Maryland. One local musician who could frequently be found at Buchanan's feet was Henry Vestine. When Savoy Brown played in Baltimore last summer, Kim Simmons asked about local musicians. When Buchanan's name came up, Simmons said, "His name seems to keep cropping up all over, especially in England. I'd really like to hear him play."

Buchanan spent nearly eight years touring with Hawkins. Twelve years ago the band stopped in D.C. to play at the Rocket Room and it was there that Buchanan first met Danny Denver.

"I was considered the best picker in town at the time," reflected Denver, "but I heard that this new dude was playing some flashy things. So I picked up my guitar and headed down to put him in his place. When I got to the door and heard what was coming out of his amp, I sort of snuck into the back of the room, hid my guitar and sat there with my mouth wide open for three sets. I haven't played the guitar since."

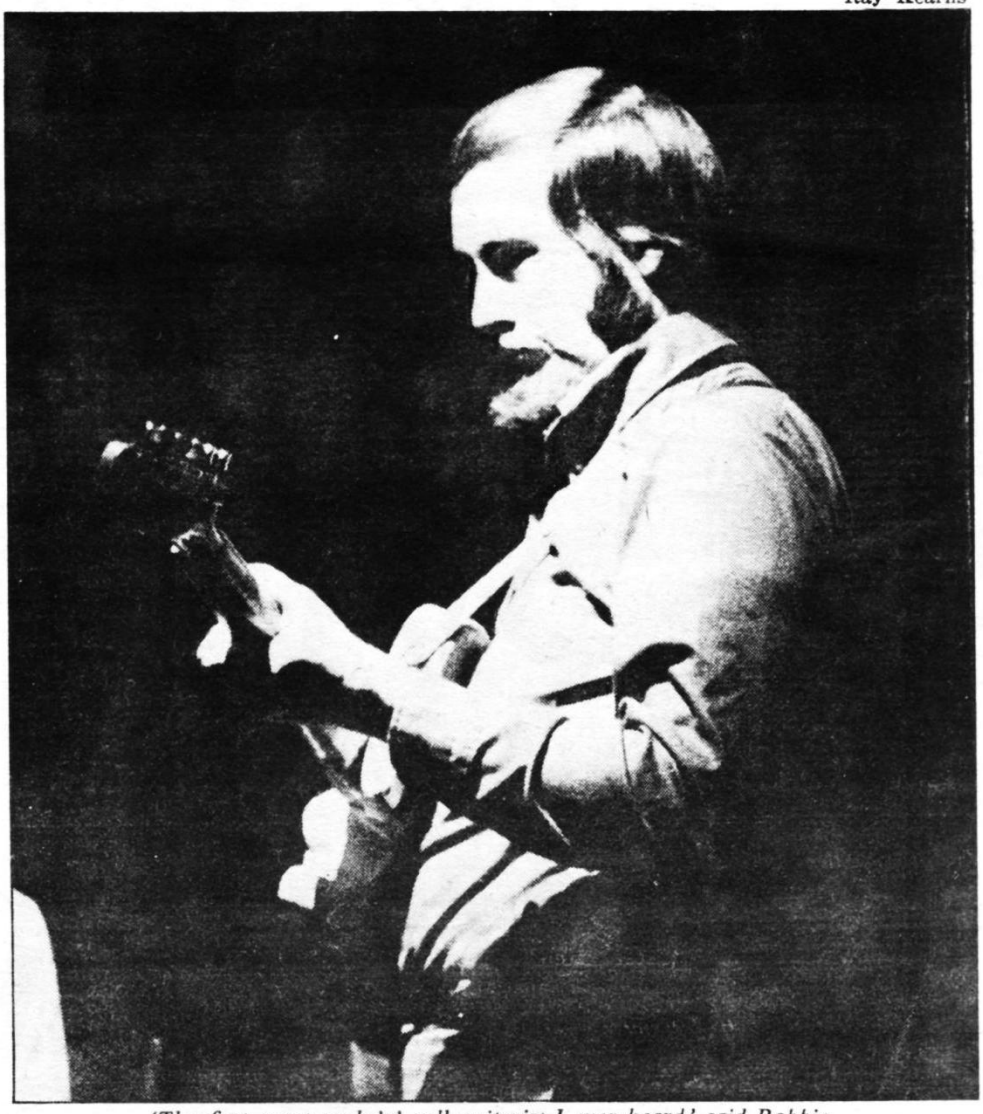
Dale Hawkins headed north and eventually moved through Canada, where Buchanan first met Ronnie Hawkins and Robbie Robertson. "I used to pal around with Ronnie on some gigs," said Buchan-

Although Buchanan has played on records for many other artists (Dale Hawkins, Bob Moore, Lieber and Stoller demos and lots of Nashville Studio work), he's never cut an album of his own. Several years ago he met Charlie Daniels, a Nashville musician and producer, when Daniels visited the Rocket Room to hear Dale Hawkins.

"Al Kooper had mentioned something to me about Roy," said Daniels. "He wanted to do a record with him but couldn't work out the details. Last year I finally decided to try and get him to do a record on his own. Nobody's ever taken an interest in Roy other than making money off him. So we finally worked out a contract with Polydor and we've been working on the record for over a year—off and on—when he can get down to Nashville."

"A lot of people aren't going to like

Ray Kearns



'The first great rock 'n' roll guitarist I ever heard,' said Robbie

The guitarist reacts to all this with a great amount of disinterest—a disinterest that generates its own mystique. "I'm only a guitar player," he says, constantly scoffing at the praise others heap upon him.

Roy Buchanan was born in Arkansas 30 years ago, the son of a preacher. When he was two his family moved to Pixley, California, a small town about 90 miles west of Las Vegas. "I started playing steel guitar when I was about nine," he recalls. "My parents always wanted me to play but they couldn't afford a guitar. Then my older brother went off to the war and he sent them money to buy one for me.

"My cousin and I were taking lessons together. He was playing regular flat-top and I had the steel guitar. We'd get a lesson each week that we had to practice together. I was supposed to be learning how to read music but I never did; I just played by ear. One day my cousin snitched on me and told our teacher, Mrs. Pressure, that I wasn't reading the music. She broke down and started crying."

Buchanan left home at the age of 12. "I wanted to go to San Francisco to live with the beatniks," he said. It was there that he started playing regular guitar and began to work his way eastward, all the while listening to music, "any kind of music that had feeling to it." He speaks of Joe Turner, Gatemouth Brown and Barney Kessel as particular favorites.

When he was 15 he met Dale Hawkins, and later played guitar on the original recorded version of "Suzie Q."

"It was about 1956 and I was working in Tulsa, Oklahoma with a group called the Heartbeats. We used to play on a TV show every Saturday and one day Dale Hawkins was going to be on the show. I got to talking with him before he went on and I really liked his ideas and he liked mine. After the show was over I found another guitarist to replace me and I went on the road with Dale."

with Ronnie on some gigs," said Buchanan. "I really liked the guys in the band and the music they were making. I'd show Robbie licks on the guitar and he'd go off to his room and practice them for hours."

Robertson remembers Buchanan with much respect. "He was the first great rock 'n' roll guitarist I ever heard," he said. "He was wonderful, just wonderful." In the early Sixties Buchanan began to loosely base his activities around Washington. He interspersed road work with Freddie Cannon and the songwriting team of Lieber and Stoller with gigs in area bars. He became more attached to Washington as his family started to grow (he and his wife now have five children).

Five years ago Buch, as his friends call him, began working with Danny Denver and he's been on and off bandstands with him ever since. When there were no band jobs to be found, he'd work as a barber in Bethesda. Buchanan remembers both the good and the bad times, though the bad seem to have made a more severe impression.

"It was getting very scary about three or four years ago," he said. "I was doing too many drugs and my head was getting fucked up and things looked very black. I came really close to killing myself, but I finally just decided that I hadn't really given my music all that I had—I mean—I really hadn't made my mark. And my kids, too, I really felt I had a responsibility to them.

"I wasn't surprised at all when Hendrix died. You knew he was going to die by just listening to his music. It was all there, he had done it and he almost had to die to finalize it. That's the thing about music: you can really tell when a person is playing what's inside him. Too many people think it's technique, but you don't have to be fancy; you just play what you have in yourself and that's the best."

"A lot of people aren't going to like the way I'm doing this first album," said Daniels. "It's not really a traditional blues album. It features Roy's guitar and also some vocals. I just figured we didn't need another B. B. King or Albert King album by somebody else."

Like most things connected with his music, Buchanan claims the album is not at all good. "I'm just not playing well on it," he said, "and I don't get a chance to really let loose."

There are other opinions. Daniels said that when he would play back takes in the studio, he and the other musicians (Daniels on rhythm guitar, a drummer, a base player and an organist) would "just sit around in awe of his guitar with our jaws hanging open and we'd start feeling like we couldn't play at all."

Karl Himmel, who does the drumming, said the album "should scare a lot of people out of playing the guitar. This record will straighten a lot of things out. So many people have heard of Roy but never actually heard him. It's just been a problem of communication. When the album comes out, the problem will be gone."

But Buchanan isn't really interested in being a rock and roll star. "Once you get in the spotlight, the pressure starts building and it can really bring you down. Besides, I've already spent too much time on the road. I could have worked with a lot of name bands, but I've got five big responsibilities and a sixth one on the way."

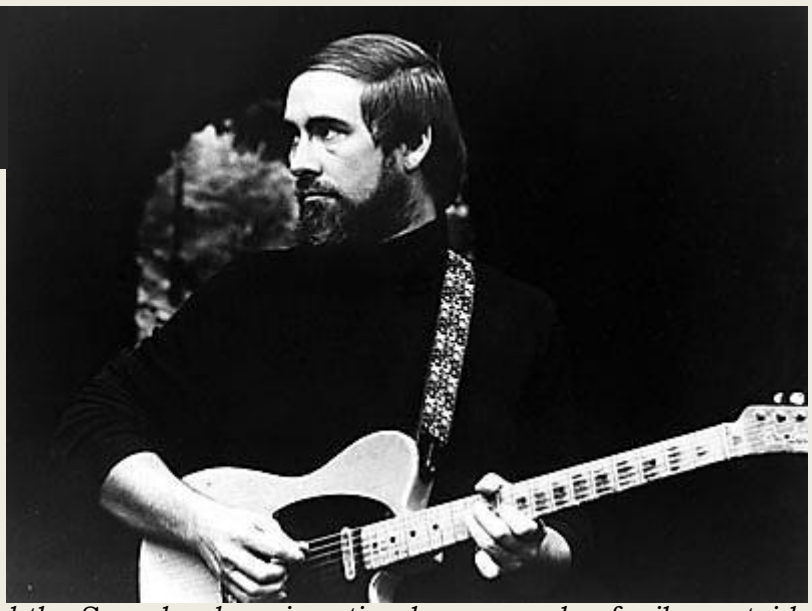
Every night except Monday, when the band is off, a black Chevy II station wagon pulls up outside the Crossroads at about 1:45 AM. Inside the band has stopped playing and Roy Buchanan puts on his coat, sticks his Telecaster under his arm and heads out to meet his wife, waiting in the station wagon.

"I don't have a case for the guitar," he replies to a question. "I can't afford one."

Nota do Eremita: A matéria acima reproduzida foi, na verdade, a segunda que Tom Zito escreveu sobre Roy Buchanan. A primeira saiu no jornal "Washington Post", em 9 de dezembro de 1970 e seu título foi "Only a guitar player: a legend among musicians". Entretanto, a que foi significativa para a carreira de Roy foi mesmo a publicada na "Rolling Stone" dois meses depois, aqui reproduzida.

Roy Buchanan

by Robert Berman



So, who's Roy Buchanan? He's a 31-year-old legend. For five or six years he has been working with Danny Denver and the Soundmakers in a tiny bar a couple of miles outside Washington, D.C. in Bladdensburg, Maryland. Not too many months ago, you could call him the finest unknown guitarist in the world. Many people did. But now, with articles in a few newspapers and a TV special about him, you'd have to call him the finest semi-known guitarist in the world. Then again, you might be among the growing numbers of people who simply call him the finest guitarist in the world.

Among his admirers are Eric Clapton, the Rolling Stones, Merle Haggard, Johnny Otis, Robbie Robertson, Hank Snow, Henry Vestine, Al Kooper, Kim Simmons, Mundell Lowe, and Nils Lofgren. And among his fans are thousands of people who have faithfully made the pilgrimage to the Crossroads, where Roy usually plays for all the stompers and late-'50s boppers. And now, there are the millions who were turned on to Buchanan by Bill Graham and the National Educational Television Network last fall.

As a father of five, Roy has hesitated about going out on the road — even turning down the Rolling Stones. And, then again, he has been around quite a while, has paid his musical and drug dues, and can't see himself scuffling to be a rock and roll star.

The following interview was done by Bob Berma — a true Buchanan freak who wrote to us offering $1,000 to any reader or staff member who could show him a better guitarist. Now that's faith.

Where were you born and raised?

I was born in Arkansas, but when I was about two, we moved to Pixley, California. I left to go on the road when I was about 14 and have been traveling ever since. In California, I just went to school and worked in the fields once in a while.

When did you first develop an interest in music?

I actually started listening to music when I was about five years old. My father always liked it—he used to listen to the radio and things. I told him one time that I liked music, and he said, "What do you like best?" I said, "guitar." That was when I was five or six. He bought me one right after that, and I started picking it up myself. Then it broke, so I didn't get another one until I was nine or ten. That's when I really became interested in it.

Why the guitar?

It sounded like a versatile instrument, and I've always liked different types of music. I wouldn't want to play a horn, because I couldn't get the chords and other things on it. One of my first inspirations was a guitarist named Roy Nichols. He was raised around Bakersfield, California. I used to catch him on television and radio. He's with Merle Haggard now. And I listened to all the regular cats like Chet Atkins, Hank Garland, and Grady Martin. Today, though, my favorite is Barney Kessel. Kessel for jazz, Jimmy Noland for blues. And B.B. King — everybody likes him. But Barney, because he always played it straight. He didn't have to have any gimmicks. He played what he felt, rather than having a flash thing.

You studied music at the beginning, right?

Yeah. I studied steel guitar for three or four years, but I gave it up because I wasn't really interested in anything other than the regular guitar. I studied it for my folks — they wanted me to learn it. But I never learned how to read music. And I haven't practiced in ten years [laughs]. Playing with other people is even better than practicing — it's experience. My first group was a trio when I was about nine. We played at a little bar for about six months. Since then, I've, worked with quite a number of groups. I was with Bobby Greg who had a hit called "The Jailman" about 1962 or '63. I played with Dale Hawkins, too. He did "Suzy Q." I worked with Ronnie Hawkins. The first thing I ever recorded was "My Babe" with Dale. I did a couple of things with Freddie Cannon, but I can't remember the names.

They're still playing your lick on "Suzy Q" today. Did you make a lot of money back then?

Oh, yeah. I got rich [laughs]. I made about $100 a week, and all I could drink.

Do you feel bitter about the past — about working so hard for so little money?

No. I mark everything up as experience. You learn not to do things that way again.

What has kept up your interest over all these years?

I always wanted to play what I felt, but when working with other people, it has to be kind of commercial. Even when they let me do what I wanted, they held

me back to a certain point. I couldn't go all the way, because they were interested in selling — in making all that money with a Top-10 record. But now it seems like anything sells, and you have more freedom. You can play jazz, and the kids seem to be buying it. Blues — it's whatever you want to play.

Is it true you turned down an offer to work with the Rolling Stones?

Yes. That came about through my first manager, Charlie Daniels. I never actually met the Rolling Stones, but they had heard of me some way or another. They mentioned to Charlie that they wanted me to tour with them. The main reason I decided not to go with them — beside the fact that I don't want to travel — was that I didn't know the material, and I didn't figure I could do the job right. To sit down and learn all those songs — that would have taken a lot of work. I guess I'm lazy. I figured that there were other people who knew the music better.

There are a lot of rumors—particularly in Europe—about you. You and James Burton are the main ones people in Europe ask for. Have you ever thought of going over?

Well, most of them know that I don't like to travel. I like to stay in my own area. The only way I would think about traveling would be for myself — if I had a hit or something on my own.

When did you first meet James Burton?

It was at the Skyway Club in Shreveport, Louisiana, about 1957 or '58. They tore it down since then. It was Dale Hawkins' group. All the musicians would come down on Friday nights and jam. I came down once in a while, and that's how we met. I thought he was good — really commercial. He knew how to make a hit, which he did, as far as I'm concerned. We played together on stage three or four times. We lived together for about a month in L.A. in 1959. We never worked together in the same group, though. We'd just go around once in a while and sit in with other groups.

Why did you leave California?

I got a job in Las Vegas, and I lived there for about a year. I was young, so I wanted to travel.

Are the musicians today better than when you started playing?

I wouldn't say better. They've had a lot more people to listen to. I guess you would say they're improving faster. Rock and roll is always going to be here, but the competition is getting tough. You're going to have to be a little bit better.

Where is the music scene going from here?

I think that jazz and blues and rock will be kind of combined together. The players will have to get better and more versatile.

Let's talk equipment for a while. What type of guitar do you use?

A Stella [laughs]. No, I've got a Fender Telecaster — a 1953. I like it, because it's the funkiest. And it's versatile. You can play jazz. I think it's the best all-around guitar. It's not modified — I just keep it stock. I use Fender Rock and Roll Strings.

How often do you change them?

When they break.

Don't they lose their sound before that?

Probably.

Do you prefer the one-piece maple neck to the rosewood model?

It was the grain in the wood that I think I liked. The feel of it makes it better. It's harder for me to bend a note on a rosewood neck. Maple is easier to work with. And I like the action high, because it keeps your technique built up, for one thing. You won't get lazy if you have to work a little harder. I have a tendency to get slouchy with the strings too low, and they get like a "popping" sound, and they rattle. Notes sustain better when the action is high, too.

When you sustain, do you use hand vibrato or just finger action?

A little of both, but I keep my thumb around the neck for strength and balance.

And do you bend the notes by pushing the strings or pulling them?

I push them up.

When you fingerpick notes while playing with a pick, how many fingers do you use?

Sometimes, only one or two. Sometimes, all of them. It depends on the feel of the thing. I think my technique came from playing steel when I was young. You have to play steel with fingerpicks. You can play with a flatpick, but it limits you. I used to use fingerpicks on the Telecaster, but now I just use fingernails. The flat pick I use is a little Fender jazz pick. It's like a mandolin

pick or something — very small and heavy. Big picks get in my way. The smaller the pick, the better I can get around.

Do you pick in any unconventional style?

Everything I do is unorthodox. I hold my pick wrong. I use my thumb, which you're never supposed to do. When I'm picking blues, though, I'll do a lot of downstrokes. When I want speed, I use a small circle.

You've perfected an overtone technique by striking the string with your pick and the first finger at the same time. Did you develop this yourself?

I guess so. I never heard of anybody else doing it, and I've been doing it ever since I can remember. When I first did it, it was a mistake. I did a thing with Bobby Greg called "Potato Peelings," and it happened. Then, everybody was digging that one thing, so I just figured out what I did.

When you do it in Blues, you move down in every position, and basically do it on the high notes to get the effect of bringing the note up then dropping it down, say a full step. Then, you'll ring the note. It's very effective for blues, but do you use it in other material?

It'd be hard to use it in jazz, because you have to have a lot of volume, and you have to have the guitar on treble. But when I play jazz, I usually have a lot of bass. On some country things I'll use it, though.

You can produce a pedal-steel effect with and without manipulating the volume knob on your Telecaster. Which method do you prefer?

I really don't prefer one over the other. You use the palm of your right hand kind of as a mute when you hit it, and the volume sound comes up. I don't know how to explain it. It's not really like a dead mute. You just hit it, with a slight vibrato, and it'll bring it out and pick up the volume. You have a chord, and you put your palm right next to the bridge, and you hit it, and just forget about it. Then, you rely on the left hand—just a slight vibrato. Lots of times, it's so slight you don't even know there's a vibrato there, and the volume will come up.

I've never seen any other guitarist who could...

And now that I've figured out what it was, I'll never be able to do it again [laughs]. Most of the things I'm doing, I'm not even aware of what I'm playing. I know how to get the sounds, but I can't explain it to someone else. I've tried to teach other guys how to do it, but it wouldn't work for them like it did for me. It's the same with a lot of guys. If you asked Jimi Hendrix how he did all those things, I'll bet you a dollar to a nickel he couldn't have told you.

You also manipulate your tone control to produce a wah-wah effect. When did you figure that out?

When I was nine or ten and starting to play steel. I don't remember the name of the foot pedal steel players used back then, but you moved it up and down for volume, and side-to-side you had wah-wah. When I started to play a regular guitar, I did the same thing.

Have you ever used any mechanical devices like wah or fuzz?

Only before they came out. Like, to me, fuzz tone is only distortion, so I used to slice my speakers with razor blades and soak them in water. I did that for a couple or three years. I was up in a session in New York one time, and I told a guy it was a shame they didn't have a device that would make distortion without doing that to your speakers. Then, about six years later, the fuzz tone came out. Mechanical devices can be a crutch, though. But some people, like Hendrix, Clapton, and Jeff Beck know how to use them effectively. I won't name any bad players.

What kind of amplifier do you use?

I was using a Fender Vibrolux with two 10-inch speakers. There was enough power there for me. If I had to play the Colisseum or something, I'd just mic it through another amp. I've tried most of the big ones, but they're not for me. They don't have the sound. They're good for feedback and so on, but I can't see much reason why you need all that power. Like I'll see some of these kids in a club that will seat maybe a hundred people, and they're up there with ten Marshalls — wall-to-wall amplifiers — and the son-of-a-guns will be wide open. I can't see any reason for it.

Do you prefer any special brand of speakers or speaker set-up?

I know very little about electronics and different speakers. I just know when the sound is right. If I can get the right amplifier, I'm satisfied with the way the company makes the speakers. They know more about it than I do. But I do think some of the old instruments were better. I think they try to make them too perfect, and it ruins a lot of the good qualities — like the Magnetones. They've been changing them every year, but they've never equaled the old ones. And like Fender — you can't find much room to improve an old Fender Bassman. Even though they made a new one, I think the old ones are best. It's the same with guitars. The companies ought to wise up and reproduce the old ones. I remember when I used to go out and buy brand new Telecasters for $140. A white maple-neck Telecaster with case.

Roy, do you read music, or just pick tunes off the radio by ear?

Well, I don't read, and I don't listen to the radio. If I decide I want a new lick, I just lay in bed and think of it. Don't even need an instrument. Some of my best licks I can just think. Some of them aren't good, though, but when I try them out on the guitar, I know whether to keep them or not.

Why do you keep changing the structures of the songs you play over and over?

To keep it from getting monotonous. I may play them the same way, but I prefer to change them.

It was reported that you had your first solo album planned to come out in February of 1971. What happened?

I canned it, because it was overdone. It had me sounding like too many other people — the Beatles, Cream, Hendrix — and I don't want to copy other cats. Everything I did on the first album was like show. I would go down to Nashville, and the tracks would already be made, and all I had to do was put the guitar part on. And they would sit there and say this is what we want you to put on it. Then, after I got through, I called the record company and told them I was dissatisfied. They asked if I thought I could do better, and I said, "Yes." So, I made some dubs and sent them to them, and they said, "Okay, we'll do it your way." I want a little jazz, a little country, and a little blues.

Is there any particular musician you'd like to work with?

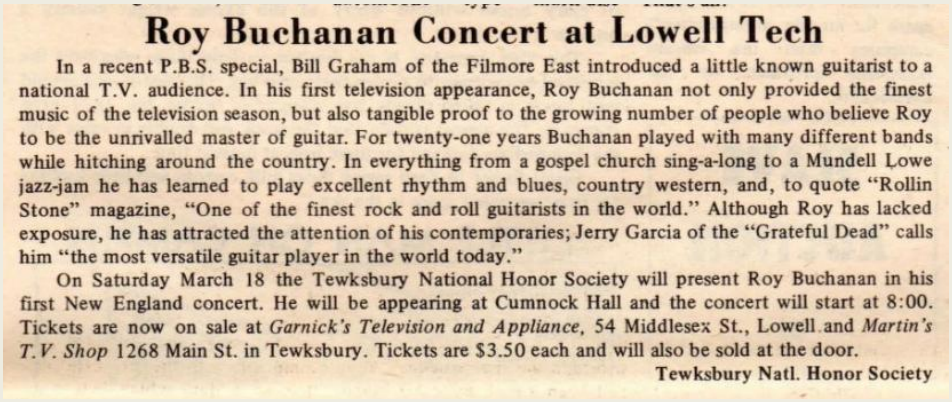
Yeah. Barney Kessel. He's great. I'd be ashamed to try to duplicate what he's doing in front of him, but I'd play my own thing. I've got some ideas of my own that would go along with his. I think jazz could be funkier, for one thing. It's possible to add jazz and rock together, in spite of what some people say. You just have to know how to do it.

Do you have any advice for young guitarists?

If I had it all to do over again, I'd probably learn to read music. And I'd spend more time practicing and learning harmony and theory. The more you know about it, the better off you are. But also add your own things to it.

It has been said that if a man knows more about the theory of music, he would play different, with less feeling.

No, that's not true. The more knowledge you've got, the better you can do it. Sure, sometimes, you have to remember how you felt before, but it's a matter of using what you learn. If you can't do that, you might as well say you could play better 15 years ago than you can now. See what I mean? That's learning, too.



Roy Buchanan Concert at Lowell Tech

In a recent P.B.S. special, Bill Graham of the Filmore East introduced a little known guitarist to a national T.V. audience. In his first television appearance, Roy Buchanan not only provided the finest music of the television season, but also tangible proof to the growing number of people who believe Roy to be the unrivalled master of guitar. For twenty-one years Buchanan played with many different bands while hitching around the country. In everything from a gospel church sing-a-long to a Mundell Lowe jazz-jam he has learned to play excellent rhythm and blues, country western, and, to quote "Rollin Stone" magazine, "One of the finest rock and roll guitarists in the world." Although Roy has lacked exposure, he has attracted the attention of his contemporaries; Jerry Garcia of the "Grateful Dead" calls him "the most versatile guitar player in the world today."

On Saturday March 18 the Tewksbury National Honor Society will present Roy Buchanan in his first New England concert. He will be appearing at Cumnock Hall and the concert will start at 8:00. Tickets are now on sale at *Garnick's Television and Appliance*, 54 Middlesex St., Lowell and *Martin's T.V. Shop* 1268 Main St. in Tewksbury. Tickets are $3.50 each and will also be sold at the door.

Tewksbury Natl. Honor Society

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The New York Times

Buchanan? Crazy

By JOHN ROCKWELL APRIL 15, 1973

IF you like outsider-eccentrics in your rock and roll, Roy Buchanan should be your man. For years he played in obscurity in the Washington, D. C. area, while a burgeoning, underground reputation began to indicate that he was one of the very finest rock guitarists around. Then he began to make more and more appearances outside Washington, and finally he recorded a disk for Polydor, simply entitled "Roy Buchanan" (PD 5033). It was a little odd, but at least Polydor was encouraged to put out a second Roy Buchanan album, called with equal bluntness, tile Roy Buchanan Second Album (PD 5046). This record too, is a bit strange, but it gives a better idea of Buchattan's limited yet extraordinary artistry, and a better indication of the kind of effect he can make in live performance.

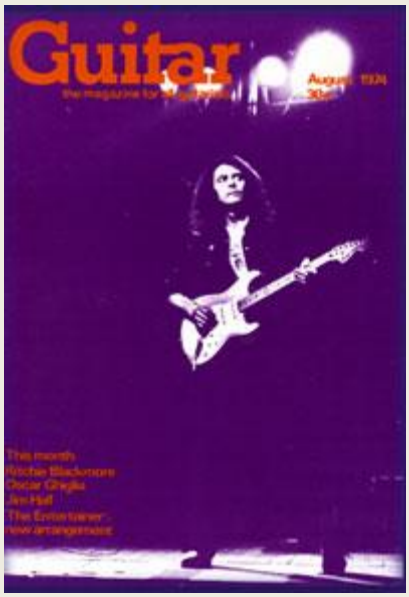
The strangeness and the limitations have to do both with 'Buchanan's art itself apd with the context in which he sets it. He is billed as a rock guitarist, but he is hsrdly an exponent of the more exuberant sorts of ivahwah and feedback effects favored by such as Eric Clapton, Jimi Hendrix or any of their eight-million teenaged imitators. Buchanan plays an insinuating kind of country rock, so laid-back that it almost falls asleep. What he does is exploit some aspects of the peculiar potential of an electric guitar in a way that nobody else has equaled. The sounds of an electric guitar, unlike an acoustically plucked or struck instrument, don't decay very quickly. A player can therefore put together a sequence of notes that link together into a snake-like atm (Buchanan's band, for what it's worth, is called the Snakestretchers). Buchanan's solos are remarkable for the intuitively musical way in which he bends the notes of a phrase into shape, sliding up and down the scale, twisting ornaments lazily around a note. It is slow blues perfected to a rare polish.

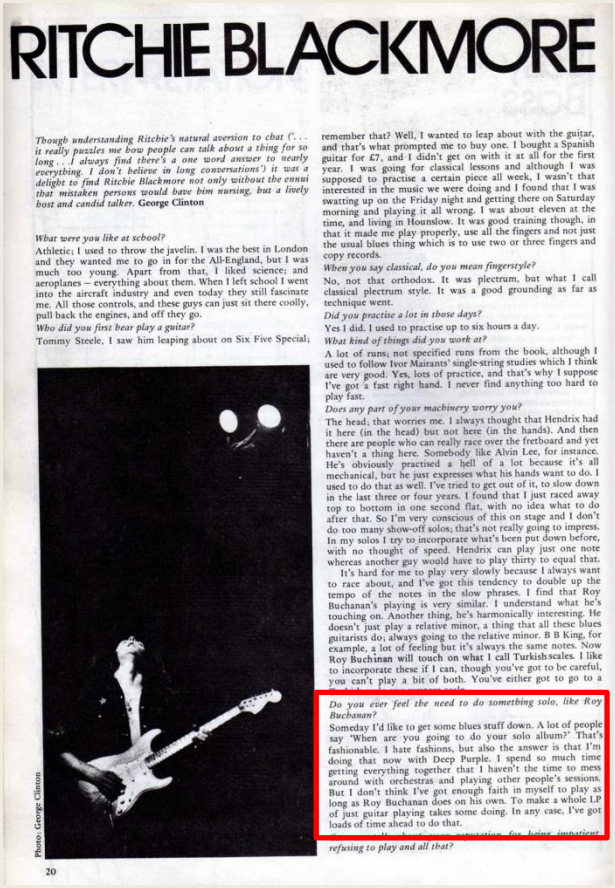
But Buchanan doesn't ever do much more than what he can do very well. His "singing'—or, more accurately, his growled, mumbled talking—is eccentric in the extreme: intensely personal statements about God that have little artistic impact. The rest of the Snakestretchers—actually, they aren't called that on the second album, but much of the backup personnel is the same—are an only competent group, for all the occasional charms of Dick Heintze's keyboard playing and Chuck Tilley's more conventionally country vocals.

What ultimately makes the second album a better showcase than the first is its greater proportion of instrumentals over vocals. If Buchanan had a musical adventuresomeness to match his innate sensitivity, he would really be something to hear.

Blackmore & Buchanan

Pelos textos e demais trabalhos que podem ser vistos no “Apêndice” é fácil concluir que minha maior paixão na música é o Deep Purple & família. O que segue é uma rara situação em que dois dos meus guitarristas preferidos são citados em uma mesma matéria. Isso ocorreu na revista inglesa “Guitar”, edição de agosto de 1974, em uma entrevista de Richie Blackmore ao jornalista George Clinton.





RITCHIE BLACKMORE

Though understanding Ritchie's natural aversion to chat ('. . . it really puzzles me how people can talk about a thing for so long . . . I always find there's a one word answer to nearly everything. I don't believe in long conversations') it was a delight to find Ritchie Blackmore not only without the ennui that mistaken persons would have him nursing, but a lively host and candid talker. **George Clinton**

What were you like at school?

Athletic; I used to throw the javelin. I was the best in London and they wanted me to go in for the All-England, but I was much too young. Apart from that, I liked science; and aeroplanes – everything about them. When I left school I went into the aircraft industry and even today they still fascinate me. All those controls, and these guys can just sit there coolly, pull back the engines, and off they go.

Who did you first hear play a guitar?

Tommy Steele. I saw him leaping about on Six Five Special; remember that? Well, I wanted to leap about with the guitar, and that's what prompted me to buy one. I bought a Spanish guitar for £7, and I didn't get on with it at all for the first year. I was going for classical lessons and although I was supposed to practise a certain piece all week, I wasn't that interested in the music we were doing and I found that I was swatting up on the Friday night and getting there on Saturday morning and playing it all wrong. I was about eleven at the time, and living in Hounslow. It was good training though, in that it made me play properly, use all the fingers and not just the usual blues thing which is to use two or three fingers and copy records.

When you say classical, do you mean fingerstyle?

No, not that orthodox. It was plectrum, but what I call classical plectrum style. It was a good grounding as far as technique went.

Did you practise a lot in those days?

Yes I did. I used to practise up to six hours a day.

What kind of things did you work at?

A lot of runs, not specified runs from the book, although I used to follow Ivor Mairants' single-string studies which I think are very good. Yes, lots of practice, and that's why I suppose I've got a fast right hand. I never find anything too hard to play fast.

Does any part of your machinery worry you?

The head; that worries me. I always thought that Hendrix had it here (in the head) but not here (in the hands). And then there are people who can really race over the fretboard and yet haven't a thing here. Somebody like Alvin Lee, for instance. He's obviously practised a hell of a lot because it's all mechanical, but he just expresses what his hands want to do. I used to do that as well. I've tried to get out of it, to slow down in the last three or four years. I found that I just raced away top to bottom in one second flat, with no idea what to do after that. So I'm very conscious of this on stage and I don't do too many show-off solos; that's not really going to impress. In my solos I try to incorporate what's been put down before, with no thought of speed. Hendrix can play just one note whereas another guy would have to play thirty to equal that.

It's hard for me to play very slowly because I always want to race about, and I've got this tendency to double up the tempo of the notes in the slow phrases. I find that Roy Buchanan's playing is very similar. I understand what he's touching on. Another thing, he's harmonically interesting. He doesn't just play a relative minor, a thing that all these blues guitarists do; always going to the relative minor. B B King, for example, a lot of feeling but it's always the same notes. Now Roy Buchinan will touch on what I call Turkish scales. I like to incorporate these if I can, though you've got to be careful, you can't play a bit of both. You've either got to go to a

Do you ever feel the need to do something solo, like Roy Buchanan?

Someday I'd like to get some blues stuff down. A lot of people say 'When are you going to do your solo album?' That's fashionable. I hate fashions, but also the answer is that I'm doing that now with Deep Purple. I spend so much time getting everything together that I haven't the time to mess around with orchestras and playing other people's sessions. But I don't think I've got enough faith in myself to play as long as Roy Buchanan does on his own. To make a whole LP of just guitar playing takes some doing. In any case, I've got loads of time ahead to do that.

refusing to play and all that?

Photo: George Clinton

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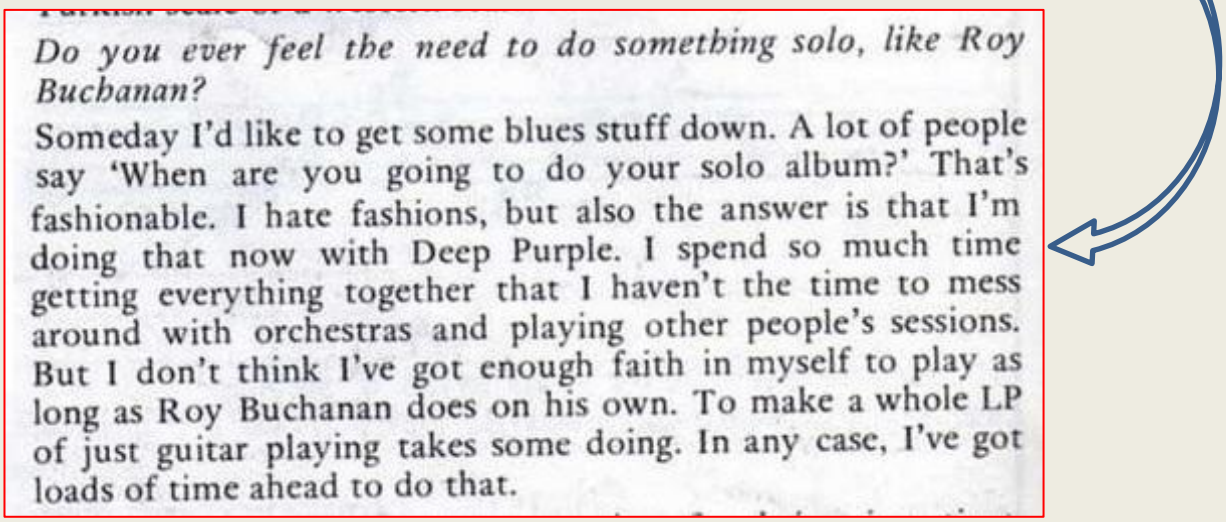
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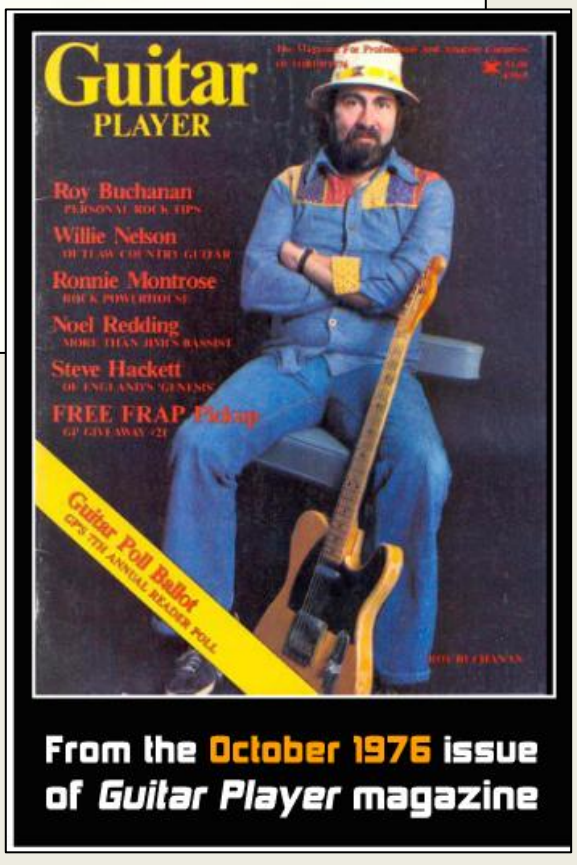
classic interview

ON the strength of a half dozen solo albums and countless word-of-mouth "testimonials," guitarist Roy Buchanan has built an ever-growing cult following, largely comprised of other guitar players. His distinctive, whining blues licks can jam-pack Carnegie Hall or a West Cost nightclub with what can only be called worshippers. Buchanan's allure has little to do with stage production or cosmetic appeal; he dishes it all out with his fingers and a well-worn Fender Telecaster.

The contemporary rock audience "discovered" Roy in 1970, playing at a suburban Washington, D.C. club called the Crossroads. In 1971, National Educational Television honored him with a ninety-minute special entitled "The Best Unknown Guitarist In The World." Buchanan first appeared in the pages of Guitar Player *in March 1972 and that year won best new guitarist in the annual redership poll—before he had even released his debut LP.*

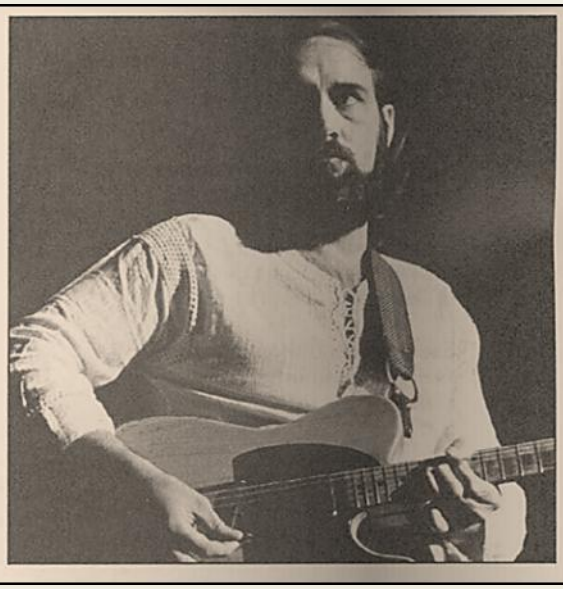
As Roy often acknowledges, musicians were the ones that brought his name into the national spotlight. John Lennon, Mick Taylor, Eric Clapton, Ritchie Blackmore, Nils Lofgren, Merle



From the October 1976 issue of *Guitar Player* magazine

ROY BUCHANAN'S GUITAR TIPS

By Roy Buchanan



*Haggard, Mundell Lowe, and others have been praising his talents for years. Jeff Beck dedicated "Cause We've Ended As Lovers" [*Blow By Blow, *Epic, PE 33409] to Roy, and The Rolling Stones reportedly offered him their lead guitar seat after the death of Brian Jones.*

Roy was born in rural Arkansas in 1941, the son of a Pentecostal preacher. At two, Roy and his family moved to Pixley, California. By his early teens he was on the road, playing in country groups, early rock bands, and jazz and blues ensembles—mastering a stylistic spectrum that continues to broaden to this day. At seventeen Roy began playing for Louisiana rocker Dale Hawkins, the stint lasting three years. In his twenties, he went behind the scenes, doing studio dates on the East Coast and in Nashville.

Roy agreed to divulge some of his technical secrets to GP, *while probing his own musical roots, popping a few of the myths in his "legend," and sharing the details of his relationship with a 24-year companion—his guitar.*

* * * *

PHOTOS BY HOWARD BRAINEN

It's kind of strange, really. I learned to tune a guitar quite a while before I learned to play one. I remember when I was five, and my older brother J.D. had a bunch of guitar players over. I was running around playing cowboys and Indians, heard them playing, and told them, "You're out of tune." They got real mad and said, "Okay, if you're so smart then, tune it up!" So I did. It was just a natural thing.

The churches really influenced me in a couple of ways. Gospel music and blues are closely related, really. The church was the first time I ever heard blues. We used to go to a black church just to listen to it. Blues sort of started in the black churches, and what I ended up doing was mixing the white man's church music with the black man's blues to get that sweet feeling in my playing.

Another thing was the preaching. At a revival, a good preacher would really get the people going with his sermon. Work the crowd. He would start out slow and quiet, and as he went along, he'd build his volume and speed and bring everybody to an emotional climax. It was fiery. I think music works the same way, bringing audiences to high points with your guitar playing, and the preaching probably had an influence on me that way.

I didn't even know what jazz was. First time I even heard the word was in the seventh or eighth grade. I didn't know a modern chord until I was fifteen. The first jazz player I ever heard was Barney Kessel. I got a record called *To Swing Or Not To Swing* [Contemporary, C 3513], started learning the chords, and found it improved my other playing.

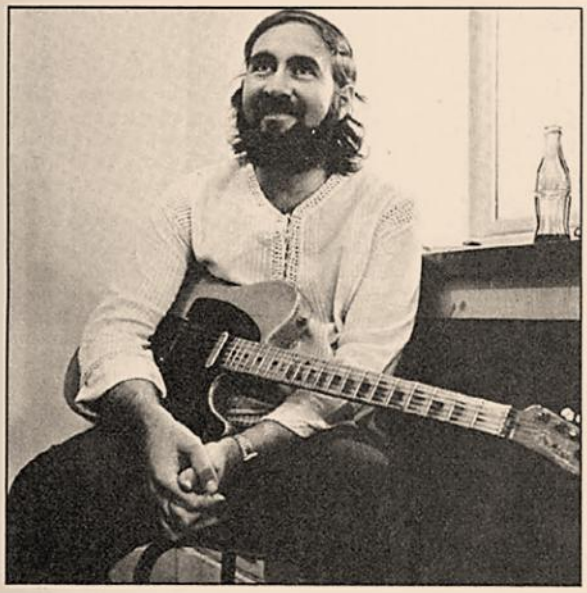
When I was twelve or thirteen, I got my first electric, a 1953 Telecaster, brand new for $120.00. Later, I traded it in for a Les Paul, then traded that for a Stratocaster. Finally I realized I had the right guitar to begin with. The Telecaster sounded a lot like a steel, and I liked that tone. If it didn't have the sound it did — if it sounded like a Gibson or a Gretsch — I'd never play a Telecaster, because the others are easier to play than a Tele, but don't have the sound.

When I got a little older, I started playing around. Went to Los Angeles, San Francisco, and headed east. I used to jump from group to group at the drop of a hat. I just liked to play with different guys, different fields of music. It helped me, because every band I played with was another challenge. I used to play with a lot of horn groups, and there wouldn't be any other chord man but me. I really learned rhythm guitar. I don't think you should sell anything short, even with records. Listen to it all. I was never any knock-out jazz player, for example, but what I did learn about jazz really helped me.

My early influences were just the guys that were around: Barney Kessel, Roy Nichols, Jimmy Nolan, B.B. King, and Wayne Bennett who played with Bobby Blue Bland. I dug on all those old blues cats. And Buck Owens, he used to play a Telecaster. He used to play guitar for Tommy Collins, and I used to go watch Owens and never even knew he sang. Then there were those you never hear about. There's a lot of great guitar players out there pumping gas. Once I was playing a carnival in Oklahoma City, and this real

where the chords were in their various forms. It's a good way to practice. Take *E*, for example, and find the chord in each of its forms all the way up the neck. Then learn the scale in each position to go with it. I see everything in visual patterns in my mind. But it was always the chord that came first. For example, when I practice I'll play major, minor, diminished, and augmented scales. I really don't know the technical names for them, and I don't know what half the chords I use are. But I know for every chord there has to be a scale that fits it. And I find those notes on every position on the neck. You do this enough, you'll get the whole neck programmed into your mind. Playing by ear really is a feeling. But it only comes with the knowledge of the neck. It has to be ingrained in your mind ahead of time.

Like the chords, rhythm also taught me a lot about playing leads. I always felt I was a better rhythm player than a lead player, but was always called upon to play lead. It reminds me of a guy I hired to play guitar one time. A lot of guitar players aren't going to believe this, but this guy could play nothing but lead—chord none. He



SOME PERSONAL PLAYING HINTS

As told to Lowell Cauffiel

country-looking guy came up to me and said, "I like the way you play. You feel like jamming a bit?" I don't remember who he was, but he also played piano with Hank Thompson. Well, that son of a gun came in with the oldest damn Gibson I'd ever seen, no cutaway or nothing. I couldn't even play rhythm for him. He was just all over the thing, and he was one of the greatest jazz players I'd ever heard.

I met Dale Hawkins in Oklahoma City on a thing called *Oklahoma Bandstand*, sort of like the *Dick Clark Show*. We both liked to drink, and so he asked me if I wanted to go to Louisiana with him. I ended up playing on the road with him for three years.

I'm going to spill the beans here. Everybody thinks I did "Susy Q." But I didn't. It was a stolen song from Howlin' Wolf. I won't mention who stole it, but I didn't play on the record like everybody thinks I did. Howlin' Wolf came to Freeport, Louisiana, playing in a nightclub, and the guys in the Hawkins band recorded the song on a tape recorder, went home and changed the words around a bit, rerecorded it, and it became a hit. I could have recorded it, but I didn't want to steal it.

A lot of the way I play and learned the guitar is unorthodox. I use my thumb to make a barre chord all the time. I never count, except maybe to start off a song. I tried to learn to read once—had to count—and it was getting so I couldn't keep time. But I think it's a good idea to learn to read, because you can get a lot more work. I've missed a lot of studio jobs because I couldn't read. These days, you need to read, to keep up, because there's so many good players.

Basically, I learned through dividing the neck into positions, could tune it, play as fast as anybody, but no rhythm. Don't ask me how he did it, but how far could he really go with it? I said, "Don't you think you're kind of limiting yourself?" I think there's more to music than just speedy leads—one straight drone. You have to know rhythm to be able to put together interesting solos.

As far as some of the licks I use, they've come from a lot of different places. Sometimes they're mistakes, and I'll find that I can fit them in and remember them. It's also a good idea to listen to other instruments, like a saxophone, and duplicate the notes. It's a different feel, a different attack and rhythm. Drums, I've gotten a lot of licks off of drummers. And bass players, singers—especially scatting—anything that makes you expand.

It's the same with crossing styles in playing. For example, if you take a jazz technique and inject it into blues, it can give it life. The audience will be listening, thinking, "There's nothing more that can be done with that blues lick." But then you slide into a certain jazzy scale, and you really reach them.

I've never really considered myself a fast guitar player. A lot of it comes from hammering-on. I fake a lot. One way, though, to build up speed is get a felt pick and an acoustic with tough action and heavy strings. When you get on an electric then, you'll find your speed has really picked up. And you'll get those light gauge strings in your hand and be able to wrap them right around the neck when you bend them.

While on the subject of note bending, a lot of the time I'll bend up or drop down to a note rather than fretting it. Then I can get all those

little notes in between. You can bend a lot of steps if your left hand [for right-handed players] is correct. It's all a matter of balance. I'm not really a strong person. So if I'm bending with my third finger, I'll place my first and second real tight behind it, so it acts like a clamp. I also use the muscles back in my forearm for the bend, with the wrist acting like a pivot. You get all kinds of leverage that way.

Another way to get speed is with circle picking. Larry Coryell uses it, and so does John McLaughlin. It's an old jazz technique, really. There's a guy in Washington, D.C. named Frank Mullin who teaches it, and he says it takes two or three years to develop.

To circle pick, all you do is start by playing with your pick at an angle. (For example, if the face of your guitar were like a clock with the string connected between the 12 and the 6, the plectrum would be angled so as to form a line between the 2 and the 8.) You hit the string with one edge of the pick, but then you'll find you're in

position to come back on the up-stroke with the opposite edge. You alternate pick, then, with a rotating motion in either a counterclockwise or clockwise circle. The pick, while not changing its angle in relation to the string, is circling that area of the string. It's not done with the wrist, but with the fingers holding the pick. When first learning, you start with a large circle, just to get the feeling. After a while, you'll get so it's not even an obvious circle. It becomes a feeling. You can get two or three notes going so fast it's like a quiver. The reason it's faster is because your picking motion—as a circle—is not interrupted for a change in direction. You're not stopping abruptly to change direction as you would in straight up-and-down motion. The circle also gives the notes a flowing quality.

You can use this style of picking for one or a number of strings for lead. You can also use a large circle on an entire chord to get a flowing background rhythm. [Listen to "Thank You, Lord" on *Roy Buchanan, Second Album* for an example of circle rhythm.]

One way to build leads this way is to use different chord patterns on different positions up the neck. A three-note chord, for example. With the left hand, you mute all the other strings you're not using to keep them from ringing and work the different chord patterns up the neck while circle picking them.

The same moving chords can be applied to rolling notes. From playing steel, I learned to use a pick while also using my ring and fourth fingers—pick, 3rd finger, 4th finger. You're cheating yourself, really, if you just flatpick. It takes practice, but after you learn to use those other two fingers, it's hard to just flatpick. You can't keep away from them, and it's a different feel.

By using all the fingers on my right hand, I also can play chords by plucking all the strings at once, which is a much different sound than running a pick across the chord. It's another thing I picked up off the steel guitar.

After I switched from steel to regular, people around town used to say, "Buchanan sounds like he's playing steel." I used to play in a lot of country groups, and they insisted on having a steel guitar unless they could get me. To get that steel sound, you don't use a lot of right hand, hard picking, but instead an easy touch real close to the bridge and the volume way up. And you get a light vibrato going. A lot of it, too, has to do with the tone of the Telecaster.

As far a as special effects go, back in the Fifties I used to slice my speakers to get the fuzz sound. Then somebody invented a box to do the same thing. After that, I quit and started playing straight. I sort of had to develop my own style, and things like the wah-wah, I feel, make me sound like somebody else. I found the special sounds I wanted to use I was getting just from the guitar.

Many of the special effects depend on my equipment. I've been playing a '53 Telecaster now for about eight years. The only trouble with Teles is the necks do wear out. I like the maple neck, because I found my fingers were getting stuck on the rosewood kind. I like the old Teles because of the wood, the way the pickups are wound, the capacitors, the whole works. At home I also have two '54s and a '55. They're antiques, really, and putting a humbucking on them to me would be like putting a mustache on the Mona Lisa. For acoustic work, I've got a Martin D-28 and a Martin D-35. I've also got a guitar made out of rock and shaped like a heart that a guy made for me. He [luthier Joel M. Cawthorn, address unknown at present] was experimenting and found granite to be the best conductor of sound. It's a good heavy metal guitar, because it rings for a day and a half. You need a tractor to hold it up; it weighs about thirty pounds. I'm willing to try and hold it up when I find a song for it.

I like to wear my guitar high. Les Paul used to do the same thing, wearing it up like a bib. We used to wonder why he didn't wear it low and look cool like the rest of us. But he was playing a hundred times better guitar than we were. So I started raising mine up, and I understood. Everything's right there. You can get your wrist around, see everything, and it's like having it in your lap.

I use a Fender Vibrolux amp. The reverb is on 2 which gives it a little more ring and sustain. The volume and tone controls are full out. But the volume is not always wide open on the guitar. It's just there in case I need it. That's why I can't play a Les Paul, because you got to have it full out to get a good sound, where a Telecaster you can keep down and still get that ringing sound.

Having the reserve volume is necessary for some of my effects. I'll simultaneously strike the string, bend it, and roll the volume up with my right index finger to get that crying sound. In my mind I'll think the word "help" and try to duplicate it. I do that with a lot of licks, thinking the word

still the knowledge of your axe. A good example is Stevie Wonder. Here he is playing a $20,000 synthesizer in a song, and going along real good. Then he takes a solo on an $8.00 Hohner harmonica. And the Hohner sounds as good as the synthesizer.

I think the whole thing comes down to creating tension in your playing, using different volumes, working a scale from top to bottom, or bottom to top, and planning ahead a little. I set the listener up with something simple to get his attention, then proceed to develop it. I have to beat the licks I've done just before in order to reach a musical climax. If I'm getting ready for that third chord in a blues progression, for example, and I've already blown my best note, then I'm not going to be able to climax the progression—and I go right up a wall. Fizzle out. It's always a matter of topping those few notes before. In blues, too, you can build a series of climaxes with each twelve bars, all ending up in one final climax, then back to the simple lick you began with. You're setting people up, is what you're doing. You work them to that point—and yourself, too. They know it's coming, and you can see it in their faces.

Sometimes it boils down to just one note. One note can be as effective as dozens. Somehow—and this may sound farfetched—I have a feeling that all notes are contained in one. And if it's played with feeling, the reason it has such an effect on everybody is because it does have the other notes somewhere in it. It's the old "bring-the-house-down-with-one-note" thing. I've seen guitar battles won with one note.

Really, I don't play well. I just play what I feel and play things either other people overlooked or were ashamed to do. There's times when I feel like they should send me to another planet and leave me there.

But Homer [Haynes] of Homer and Jethro told me something one time. We were doing a show in Las Vegas. I talked to them and said, "I don't feel like I can learn anymore. I'm just not capable. I'm as good as I'll ever be." Then Homer said, "You remember one thing. The way you feel now means you're going to really *start* to learn." I've never forgotten that. When you feel like you're slipping or can't do anymore, that's the knowledge that it's time to move on, keep learning. ■

A Selected Buchanan Discography

Roy Buchanan, Polydor, PD 5033; *Roy Buchanan, Second Album*, Polydor, PD 5046; *That's What I Am Here For*, Polydor, PD 6020; *In The Beginning*, Polydor, PD 6035; *Live Stock*, Polydor, PD 6048; *A Street Called Straight*, Atlantic, SD 18170.

Gilmour & Buchanan

Guitar Classics, January 1985

Out of the Pink and Into the Blues

By J. Stix

Interviewed:
David Gilmour - DW

Few rock guitarists play the silence as well as David Gilmour. Through eleven albums with Pink Floyd and two solo records, Gilmour has established himself as a master of mood rock. In doing this he's found a way to apply the blues to contemporary settings, making it sound as if it were just discovered. Unlike guitar great Stevie Ray Vaughan, who revives interest in the classic blues style, Gilmour has shown the genre to sit in settings of the future as well as it sat on the back porches of its Delta past.

His legacy with Floyd started in early 1968 when he took over for founding member Syd Barrett, who had become a drug casualty. Gilmour's first recording with the band was the "Saucerful of Secrets" collection, his last '82's "Final Cut". His two solo albums, "David Gilmour" and "About Face", both feature plenty for Floyd and guitar fans.

A meticulous craftsman, David Gilmour stands motionless on stage, letting his guitar lines hang in the air or swirl over the band. As stylish, economical and bloozy as Billy Gibbons, Gilmour's signature sound as heard in songs like "Run Like Hell" from "The Wall" is a fat, clear Strat with digital delay. But with "Dark Side of the Moon" now on the charts for close to 550 weeks, it's songs like "Money" that have helped put Gilmour in the guitar hero category. In fact, he surprised many by beating out Policeman Andy Summers in round one of our own Guitar Wars. A relaxed and quiet man, David Gilmour has not always been forthcoming with the press. But with a major push for "About Face" underway, he was open and thoughtful with his answers as Guitar went in search of his lost chord.

JS: Did you set out to create an economical style?

DG: I couldn't say where it arrived from. You use whatever talent you've got and try to make the best of everything that's available. I can't play very fast and I don't practice much. Through my personal aesthetics, I edit things out that I don't like and keep things I do. One is always editing down, but at the beginning there were many more things to try than there are now because I've tried a lot. It takes years of looking to find out what you like and don't like. I would like to be a fast guitar player. There are moments when it's nice to use speed as an occasional punctuation. To get that crisp and clean and precise between other moments would be something nice to do. But I've never been happy with the way I play.

JS: Did you start out as a fan of the blues?

DG: I was a blues fan but I was an all-around music fan. For me it was Leadbelly through B.B. King and later Eric Clapton, Roy Buchanan, Jeff Beck, Eddie Van Halen and anyone you care to mention. Mark Knopfler has a lovely, refreshing guitar style. He brought back something that seemed to have gone astray in guitar playing.

JS: Was there a particular song or songs that sparked you to imitate another player?

DG: Of course, there were many. I was trying to learn 12-string acoustic guitar like Leadbelly at the same time I was trying to learn lead guitar like Hank Marvin and later Clapton. All of those different things had their moments and filtered through my learning process. These days I don't listen to other people with the objective of trying to steal their licks, although I've got no objections to stealing them if that seems like a good idea. I'm sure that I'm still influenced by Mark Knopfler and Eddie Van Halen as well.

JS: Did you start out as a fan of the blues?

DG: I was a blues fan but I was an all-around music fan. For me it was Leadbelly through B.B. King and later Eric Clapton, Roy Buchanan, Jeff Beck, Eddie Van Halen and anyone you care to mention. Mark Knopfler has a lovely, refreshing guitar style. He brought back something that seemed to have gone astray in guitar playing.

Roy Buchanan on turning down the Rolling Stones, loving Van Halen, and being flattered by Jeff Beck

me 'n Roy backstage at the Pump, February 10, 1986

ORIGINALLY PUBLISHED IN THE GEORGIA STRAIGHT, FEB. 7, 1986

By Steve Newton

Not many guitarists can say they were invited to join the Rolling Stones. Not many can say they turned the offer down either. But **Roy Buchanan**–quite possibly the best white blues guitarist in the world–can say both. He was the first one the Stones approached to fill original guitarist Brian Jones' shoes.

"At that time, I was still a little too messed up," says Buchanan, over the phone from Salt Lake City. "They already had one casualty in the band–and I didn't want to be the next.

"Plus, I was just starting to make a little headway the way I was going, and thought I'd be better off just doin' what I was doin'."

While Roy's decision to go it alone may have cost him mass popularity, it has won him a small, devoted following of fans and fellow musicians–and allowed him to stay true to his musical roots. Those gospel, country and blues roots came from growing up in the tiny town of Pixley, California, where Buchanan's first musical memories were of racially-mixed revival meetings his family would attend. His father was a farmer and Pentecostal preacher, and, says Roy, "about all you had to do was go to church and work in the fields."

As well as gospel in the pews and R&B on the radio, country music was big in Pixley, and at the age of nine Roy's parents sent him to the local steel-guitar teacher, a woman by the name of Mrs. Pressure. Those early lessons were instrumental in the development of the awesome technique Buchanan employs today.

"She pretty much set my style," says the burly, bearded bluesman, "so that when I started playin' a Telecaster, I was still thinking steel guitar." (On his latest album, the stunning When a Guitar Sings the Blues, there's a song called "Mrs. Pressure", a tribute to the lady who Roy says, "would cry every time I made a mistake.")

When he was 15 years old Buchanan left the small town for the big city, and in L.A. fell under the wing of famed bandleader Johnny Otis. The blues mastery of Otis' guitarist, Jimmy Nolen, also had a huge effect on the youthful protege.

"He's the first guy I saw bend strings, and he was playing loose. I was really impressed with that."

Nowadays, although he says he doesn't listen to that many people, Buchanan still has his fave guitarists. "I'd say probably Eddie Van Halen. And I like the guy who played with the Stray Cats, Brian Setzer. And Ray Gomez–he backed up Stanley Clarke for a lot of years."

Buchanan is himself a favourite of–and influence on–several of rock's greatest guitarists, including Robbie Robertson (from The Band), Billy Gibbons (ZZ Top), and Jeff Beck. Beck actually showed his appreciation to Buchanan by dedicating a song to him–Blow By Blow's version of Stevie Wonder's "Cause We've Ended as Lovers".

"It's a pretty song," says Roy. "I was really flattered by that."

Roy Buchanan's one-night-only appearance is set for this Monday, February 10, at the Town Pump.

ROY BUCHANAN, A STUDY IN BLUES

By Richard Harrington,

August 21,1988

The Washington Post

It was only in the last few of his 48 years that guitarist Roy Buchanan seemed to find some of the professional peace that eluded him for most of his career. It had been a long career - he'd run away from home at 15 to join Johnny Otis' fabled rhythm and blues revue in 1955 - and a checkered one in which expectations, mostly other people's, were undercut by puzzled inactions, mostly Buchanan's. He was a legend who simply wanted to be a blues guitarist, and in 1985 he signed with the small, independent Alligator label and made a powerful statement in the comeback album "When a Guitar Plays the Blues." His 10th album, it was also the first on which he was accorded creative control.

As they had been for a quarter century, guitarists of all stripes would crowd around whatever stage Buchanan played on - he was doing about 100 shows a year - osmosed in technique that was as much emotion as it was bravura, the intersection of sound and soul. Buchanan was a pioneer in controlled harmonics and a master stylist in the blues idiom, but that wasn't why such fellow luminaries as Jerry Garcia, Jeff Beck, Billy Gibbons and Robbie Robertson spoke of Buchanan in such reverential terms or played in such referential ways.

Anyone who understood the primal heart of music could have come to the same conclusion watching Buchanan connect to his Fender Telecaster, slightly slouched on his bluest confessions, arching on his most searing explorations, his jaw always grinding with determination. When Roy Buchanan played his signature tune, the elegant, mournful swirl of "The Messiah Will Come Again," there was no distinction between man and instrument, between sweat and tears, between beginning and end.

Which made Buchanan's apparent suicide last Sunday all the more shocking. He had wrestled with the twin demons of drugs and alcohol for much of his career, quite publicly at times, but he also seemed renewed from his association with his new label, and from finally being unburdened of the hype that had posited him as the American Eric Clapton.

If ever there was a man ill-equipped to handle that kind of burden, it was Roy Buchanan. He was hardly the extrovert one would expect in the role and in the context. He was a blue-collar, rural survivor in a music that had quickly become urban and middle-class. He was a natural primitive, a first-generation

rock 'n' roller who helped forge the guitar hero image and then saw it pass him by in its chase of youth. He must have been both amused and appalled at the attention and rewards paid to his guitar progeny.

Buchanan's slow, pleasant drawl was characteristic of his modest, unaggressive personality, and over the years his loyalty to musician friends, or drinking buddies, often led him to work in bands that were no match for his talent. Maybe it just never mattered enough, though Buchanan could complain about a lifetime of frustration with the music business -- from credit not given to corporate hype -- and then admit that he had often been his own worst enemy.

When the Rolling Stones made overtures, looking to replace the late Brian Jones on lead guitar, Buchanan turned them away, saying years later that "it would have been like going from one cage to another ... their music was too confining." When the legendary songwriting and production team of Jerry Leiber and Mike Stoller took an interest and tried to groom him as a solo artist, he failed to show up for appointments and recording sessions.

He seemed to derail every passing gravy train, but his commitment to the music itself was lifelong and intense. His father had been a preacher in the Pentecostal Church of God in Ixley, Calif., and once a month the congregation would get together with a nearby black church, sharing services; gospel would be Buchanan's first exposure to authentic black music, and with the secular side whetted by R&B radio, he was hooked. His first instrument was a steel guitar at age 7, and he would always retain that instrument's edge in his playing (in fact, that's where his harmonics concept came from).

In 1953, at age 13, he bought his first Fender Telecaster, and two years later, after leading his own band, the Heartbreaks, Buchanan ran off to join Johnny Otis' show. His first guitar heroes were the black stars of that band - Johnny (Guitar) Watson, Jimmy Nolen, Pete Lewis - augmented later by such white models as Scotty Moore and Roy Nicholls. In 1959 he hooked up with Dale (Suzie Q) Hawkins, moving on in two years to cousin Ronnie Hawkins in Canada, where he performed with the band that became The Band and tutored teen-ager Robbie Robertson in the art of fitting into one. Ironically, that was something Buchanan himself had trouble with over the years. He was seldom an ensemble player, partly, one supposes, because he seldom worked with ensembles at once empathetic and capable.

Buchanan first came to live in the Washington area in the early '60s, working as a barber and butcher while forging the first links of his reputation playing with the British Walkers and other bands in the rock 'n' roll clubs along the M Street strip and the 14th Street corridor. It was one of the first hard times, when his performances and life were equally ragged. He recalled once how a club owner had offered to pay him in free drinks, soon opting for hard cash because it was cheaper. It was also a time for heroin and psychedelic drugs,

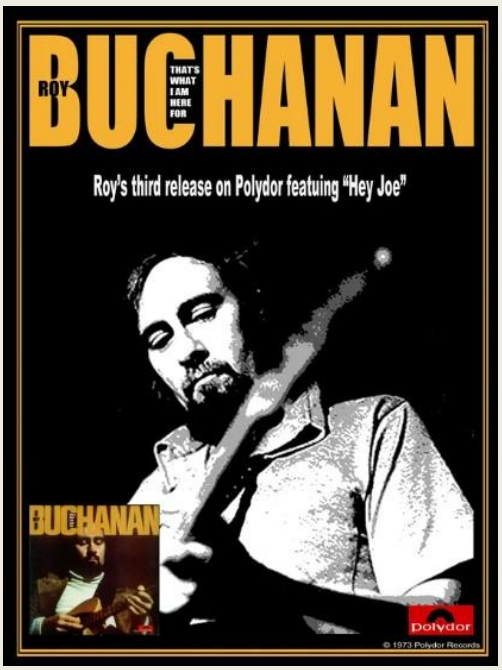
and he confessed "it got so I'd pick up a guitar and forget how to make a simple chord."

Not for the first time, or the last, Buchanan's friends and family brought him out of his troubles, and in the late '60s he started playing at the prophetically named Crossroads in Bladensburg. Soon the club was packed -- the lines stretched into the parking lot, and the word went even further. Young local guitarists such as Nils Lofgren and Danny Gatton made the pilgrimage, along with just about every rock and country musician passing through town. A public television documentary/concert, subtly titled "The Best Unknown Guitarist in the World," focused new spotlights, brought a recording contract with Polydor (six albums) and, later, Atlantic (three more) and the small Waterhouse label (one). All those albums were uneven; none drew on his passions for blues, '50s rock and rockabilly. The labels tried to cross Buchanan over, but he just wouldn't, couldn't go. And so, while he never retired from the music business, he withdrew from recording until Alligator came calling in 1985.

Buchanan's gift had not diminished, and he was straight again when he recorded "When a Guitar Plays the Blues." The reception at Alligator, and to the new records - there would be three altogether - seemed to revitalize not only his career but his spirits. He was the rediscovered hero, but this time around there were no expectations, no pressures.

Unlike all too many guitarists, Roy Buchanan not only knew how to say something with his guitar but also had something to say. His was not a limited vocabulary, but a select one. He could be flashy but tended more to a supple facility; he was loud and clear but seldom overbearing; he could make his guitar cry, but never the crocodile tears of rock artifice.

In the end, he was out of synch, perhaps, but he was never out of touch.



EDITED BY JOSEPH BOSSO

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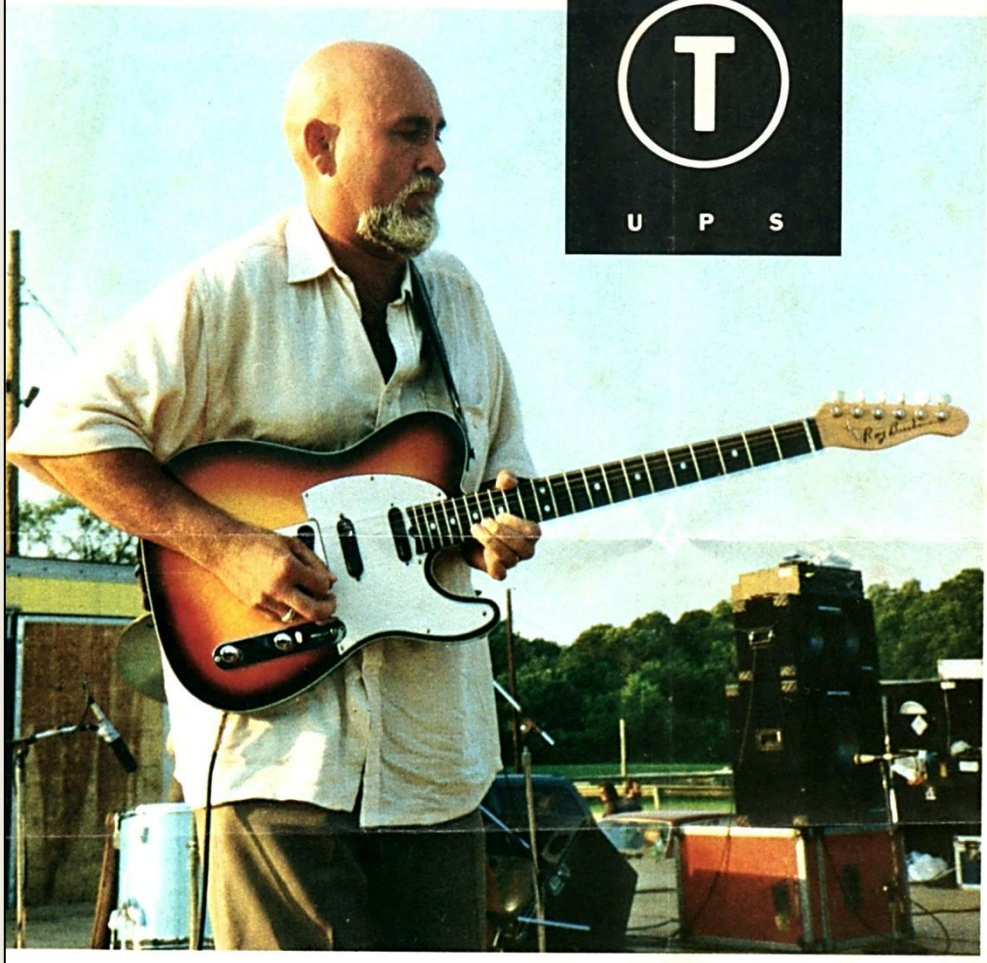


Joseph Lemieux, Jr.

Roy Buchanan at the Guilford Fair Grounds in Guilford, Connecticut on Sunday, August 7, 1988. It would be his last performance.

1939-1988

ROY BUCHANAN

AUGUST 19, 1988—A cemetery in Virginia just outside of Washington, DC—I've just completed what will possibly be the most distressing gig of my career. Today I was a pallbearer for one of the world's truly unique guitarists and a dear friend, Roy Buchanan. As we left his casket in the receiving vault, bassist Jeff Ganz (New York bassist with Roy, Gerry Mulligan, Rita Moreno and Bo Diddley) mentioned something about "Roy's Bluz" and I felt a sense of personal irony in the spirit of his interpretation...."going to the graveyard to see my baby one more time."

He is survived by his loving wife, Judy, their seven children, five grandchildren and an enigmatic legacy. There are those who are reading between the lines of the reported suicide in a county jail. The police are quoted as saying that the standard precautions were observed—that his belt and shoelaces were removed—only nobody else can remember him ever wearing a belt and his boots had no laces. It is believed that there are enough additional facts surrounding this tragedy to warrant an investigation, but the majority of the mourners seem content with the official report.

Bruce Iglauer of Alligator Records, Roy's label, reflects: "The first time I worked with Roy in the studio, one of the other musicians asked him how he could play with so much fire and seem so calm. Roy said, 'Because I'm screaming inside.' I guess the internal pain finally broke loose. With Roy Buchanan's death, American roots music has lost a great natural resource." Jimmy Thackery, former guitarist for the Nighthawks, feels that Roy created such "haunted music" because he was a "haunted man." Then again, says, Jimmy, "Roy was a sweetheart who had a warming effect on those who came in contact with him." Well said.

The first time I met Roy was a little over four years ago at the now-defunct Imperial Garage in Niagara Falls, NY. I was a member of his pickup band. After the show one night, he stuck around backstage while we played an additional set, after which he asked if I'd like to give him lessons. I was dumbfounded. "Give *you* lessons?" We went back to his room and traded licks up until his flight the next day. In that long afterhours session I learned as much as he, but from then on I was his "teacher" and he made darn sure the public was aware of that. He once confided to my girlfriend that he was "going to make a star" out of me. Yet, he made a conscious effort to avoid that end regarding his own career.

"The World's Greatest Unknown Guitarist" ("...how he hated that title," states John Old, his road manager) never let the unavoidable stardom go to his head. Nor was he intimidated by the fame of others. In his eulogy, former manager Jay Reich remembered a tour of Europe when Paul McCartney dropped by after a show, left his phone number with Jay and said he wished to meet with Roy the following afternoon—an honor most would liken to an audience with the Pope. Roy told Jay to tell him he was sorry, but he had promised to take his daughter, Patty, to the zoo.

"We spoke Saturday [the day before he died] about his next lp, which was to be an all-instrumental project," says business manager Teddy Slater. "In four years, Roy gave no signs of depression."

Whenever a fan asked for an autograph, Roy would look him in the eye, trying to gain insight into his true self, and then commence to write a personal message. A local fan was deeply touched by the message he received: "Think heaven."

Roy's family was left in a bad way financially and may be assisted through your kind donations. Make your checks payable to: Estate of Roy Buchanan, c/o Slatus Management; 805 Third Avenue, Suite 308, New York, NY 10022.

—DAVE WHITEHILL

CD Compact Disc
BLUES

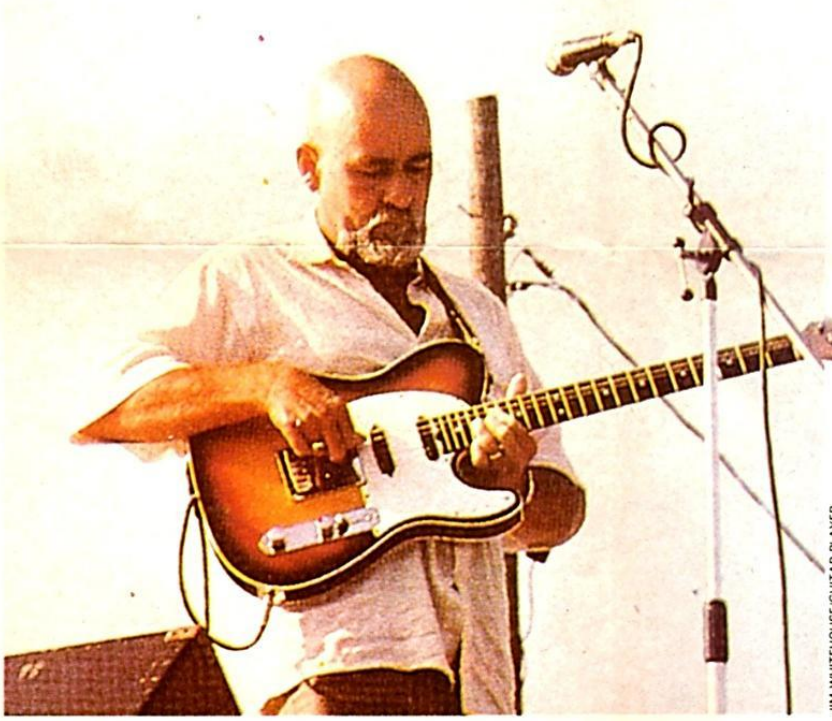
ROY BUCHANAN
a estrela dilacerada

Ele terminou seus dias enforcado numa cela de prisão, deixando atrás de si o rastro da dor e da pouco conhecida genialidade, que está chegando ao Brasil em dois CDs

Airton Seligman

Há guitarristas que são viscerais sem serem histéricos. Há os que são originais sem serem chatos. Existem os pesados, mas não *heavy*; alguns conseguem ser rápidos, mas não irritantes. Poucos, porém, reúnem todas essas qualidades. Roy Buchanan (1939-1988) foi tudo isso e pouca gente soube.

O caminho que separava Roy do grande público, do dinheiro e da mídia só foi encurtado pela reverência com que os maiores guitarristas do mundo trompeteavam suas qualidades. Jeff Beck, por exemplo, diz que desenvolveu boa parte do seu estilo ouvindo Roy. Aliás, dedicou a ele *Cause We've Ended as Lovers*, faixa do seu disco **Blow by Blow** (1975). Nos anos 60, Eric Clapton e Jimmy Page não cansavam de citá-lo em entrevistas; Robbie Robertson, guitarrista da extinta banda The Band, que acompanhava Bob Dylan, chegou a tocar com Roy no início da carreira e copiou sua técnica nos harmônicos (*leia quadro*). Até John Lennon esteve antenado em Roy, assim como o lendário Merle Haggard e Arlen Roth (que ensinou o ator Ralph Macchio a imitar blues no filme "A Encruzilhada", sobre a vida de Robert Johnson — **Revista do CD** nº 1). E, convidado pela maior banda de rock do planeta — os Stones — para ocupar o lugar do guitarrista Brian Jones, falecido em 1970, não aceitou. "Sentar e aprender todas aquelas canções seria um trabalho dos diabos. Acho que sou preguiçoso", diria mais tarde.



JIM WHITEHOUSE/GUITAR PLAYER

7 de agosto de 88: Roy toca pela última vez, com uma guitarra Bluemaster, que ele havia projetado

Roy queria tocar seu próprio material, do jeito que imaginava gravar, com todos seus maneirismos e perfeccionismos. Teve pouca sorte: só conseguiu fazer um disco que realmente gostasse em 1985, na Alligator Records (gravadora de Chicago especializada em blues), após nove discos na bagagem e três anos antes de morrer, aos 48 anos, enforcado numa cadeia do Estado de Virgínia, EUA, sob condições até hoje misteriosas.

Esse disco, **When a Guitar Plays the Blues**, e outro gravado dois anos mais tarde, **Hot Wires**, a Warner está lançando no Brasil, sob contrato com a Alligator. Roy, o "guitarrista dos guitarristas", como acabou conhecido, só foi salvo de total anonimato porque um repórter da revista "Rolling Stone" assistiu a ele tocando. A revista publicou matéria tão eloqüente que a rede Public Television realizou um documentário

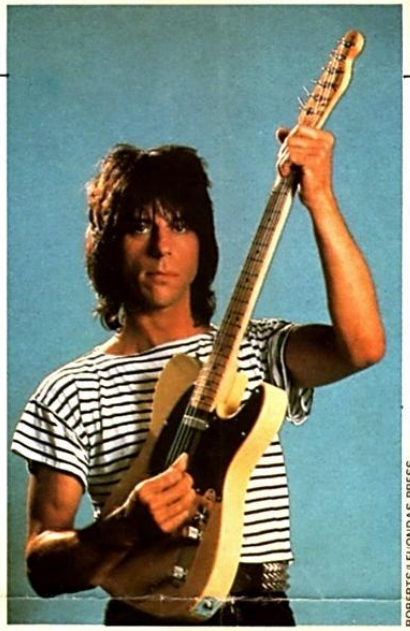
de uma hora sobre ele, intitulado "O melhor guitarrista desconhecido do mundo". Com isso Roy assinou contrato com a Polydor (Polygram) e partiu para uma década de excursões internacionais, embora com discos mal resolvidos mercadologicamente. É que a Polydor queria um popstar, algo que Roy, definitivamente, jamais se tornaria. Foi para a Atlantic, em 1977. As pressões continuavam: foram três discos basicamente de rock (**Loading Zone**, de 1977, produzido pelo festejado baixista Stanley Clarke, chegou a ganhar disco de ouro). De 1978 a 1985 só gravou um disco, **My Babe**, por um pequeno selo independente.

Filho de um pastor da Igreja Pentecostal de Deus, Roy nasceu em 23 de setembro de 1939 em Ozark, no Arkansas, mas passou a infância em Pixley, Califórnia, onde aprendeu a tocar violão aos 5 anos. Aos 9 já tocava na igreja do pai, na qual a mãe fazia parte do coral. A religião é marca indelével na sua vida. Não apenas nos apelos explícitos a Deus que seus blues carregam, mas nos conflitos pessoais com os quais passou a vida lutando, forjados sob a rígida formação que a família lhe impôs em oposição à explosão de liberdades detonada pela chegada do rock'n'roll.

Em 1963, cansado da estrada, Roy casou. 22 anos depois, gravaria *When the Guitar...*

Roy bebeu muito durante a vida toda. Tinha uma cabeça inquieta, se drogava pesado nos anos 60 e falava pouco. E já na adolescência caía na estrada. Aos 13 anos, com a primeira guitarra na mão (uma Fender Telecaster — *leia quadro*), Roy viajava para San Francisco e Tulsa (Oklahoma). Com 15 anos encontrou Jimmy Nolan, um dos seus maiores ídolos, ao lado de Scotty Moore (guitarrista de Elvis Presley), Peter Lewis e Johnny "Guitar" Watson. Roy curtia o pessoal do country music — o que o ajudou a forjar seu estilo demoníaco, que era um liquidificador de estilos que ainda triturou jazz e soul music.

Em 1963 já tinha se cansado da estrada. Na verdade, de 1955 (com 16 anos) a 1963 ele havia feito de tudo. Formou sua primeira banda, The Heartbeats, após tocar três anos com Dale Hawkins, uma lenda do rockabilly(*),



ROBERTS/LFI/ONDAS PRESS

Jeff Beck: Buchanan foi a fonte do estilo

com quem entrou pela primeira vez num estúdio e logo depois para a lendária Chess Records, tornando-se requisitado músico de estúdio. Em 1960 Roy conheceu o canadense Ronnie Hawkins e teve breve passagem na sua banda, The Hawks. O baixista era Robbie Robertson, que assumiu o posto de guitarrista quando Roy deixou o grupo. Mais tarde The Hawks viria a se tornar The Band, com Dylan. Essas primeiras gravações foram recentemente compiladas no CD **The Early Years** (Krazy Kat Records, EUA).

Em 1963 Roy resolveu baixar a bola. Casou com Judy, sua mulher durante toda a vida e que até hoje não recebeu do governo o seguro pela morte do marido, com a justificativa de que ele se suicidara, enforcando-se. Contudo, muita gente põe em dúvida esta afirmação. E relatam: na noite de 14 de agosto de 1988, em Fairfax, Virgínia, Roy foi preso por bebedeira e apareceu morto logo em seguida. Gente que viu o corpo no funeral garantiu à revista "Guitar World" (setembro de 1990) que havia hematomas na sua cabeça. Roy vinha se apresentando de cabeça raspada, pois estava ficando careca e queria mudar o visual. Pessoas que conheceram a prisão duvidam da possibilidade de alguém se enforcar naquelas grades. E os guardas da região são conhecidos pela brutalidade.

Os primeiros discos de Roy já mostravam o poderoso elo que o ligava ao blues. O segundo deles, **Second Album** (1973), com blues na metade das faixas, ganhou disco de ouro. Mas foi só com **When a Guitar...** que Roy se satisfez. Na capa ele diz: "Sinto como se fosse meu primeiro disco porque sou realmente eu quem está nele. É simplesmente o melhor disco que já fiz". Ficou 13 semanas nas paradas da revista "Billboard", a bíblia do mercado fonográfico; foi indicado para o Grammy e ganhou prêmio da Cidade de Nova York como o disco de blues do ano.

Uivos e compaixão

Em dois CDs, Roy Buchanan exibe toda a originalidade de sua guitarra, em 19 faixas

CD 1
Título: **When a Guitar Plays the Blues**
- *When a Guitar Plays the Blues*
- *Chicago Smokeshop*
- *Mrs. Pressure*
- *A Nickel and a Nail*
- *Short Fuse*
- *Why Don't You Want Me*
- *Country Boy*
- *Sneaking Godzilla Through the Alley*
- *Hawaiian Punch*

CD 2
Título: **Hot Wires**
- *High Wire*
- *That Did It*
- *Goose Grease*
- *Sunset Over Broadway*
- *Ain't No Business*
- *Flash Chordin'*
- *25 Miles*
- *These Arms of Mine*
- *Country Boogie*
- *The Blues Lover*

Gravadora: Alligator/Warner

Blues

Nele, a síntese do jazz, funk, soul, rock, country

Dedicado a Jimmy Nolan, o CD abre com um blues lento (a faixa-título), emblemático, do que está por vir: os truques com o botão de volume (*leia quadro*), o estilo nervoso de solar e o natural timbre agudo da sua Telecaster. Ali, Roy também é reconhecido pela maneira de cantar, seca, quase falada. E triste, sem inflexões entusiásticas. Um estilo absolutamente pessoal, tentativa de superar uma voz pequena e sem potência. Das nove faixas de **When a Guitar...**, nada menos do que cinco são instrumentais (dois blues lentos, um rythym and blues "cinematográfico" à la *Green Onions* e *Peter Gunn*, um R&B funqueadíssimo(**) e mais um rockabilly de levantar cadáver). Nem mesmo Freddie King e Albert Collins, mestres do blues instrumental, ousavam tanto. Roy constrói seus temas instrumentais cheios de nuances de timbres e climas, que põem quem o escuta na mesma situação de um ouvinte de jazz. Na realidade, a faixa *Mrs. Pressure*, um dos blues lentos do disco, é quase um jazz.

Dos cantados também não há o que reclamar. *A Nickel and a Nail* reproduz o delicioso clima soul em tom menor de *The Thrill Is Gone*, clássico imortalizado por B.B. King (**Revista do CD** nº 12). No vocal, o excelente Otis Clay; o teclado aveludado de Bill Heid colabora muito para o resultado final. É o caso também do baixista Larry Exum, conhecido das bandas de Chicago, de onde também saiu o baterista Morris Jennings — solicitado músico do estúdio da Chess Records. O disco inteiro tem um clima soul-gospel-jazz, talvez influenciado pela guitarra rítmica de Criss Johnson. *Why Don't You Want Me*, um tema característico daquele crossover (soul-gospel-jazz), tem nos vocais o talento de Gloria Hardiman.

"...é o *feeling*, o sentimento que ponho nas coisas. Isso e a simplicidade, apenas..."

O outro CD que a Warner está colocando no mercado, **Hot Wires** (1987), tem resultado menor do que **When a Guitar...**, mas está longe de ser um disco descartável: algumas surpresas são de cair o queixo, como uma balada instrumental, a *Sunset Over Broadway*. Outra é a presença do tecladista Stan Szelest, que tocou com Ronnie Hawkins, parceiro de Roy nos anos 60. Há um divertido blues rápido, *Goose Grease*, que fala da magia terapêutica da culinária da Louisiana. Mas são poucos os temas lentos, onde Roy é irrepreensível. Com os mesmos baixistas e bateristas do outro CD, tem na guitarra um companheiro meio pesado, Donald Kinsey, que esteve no Brasil em 1990 (Festival de Blues de São Paulo), com o grupo Kinsey Report. E há até um hard rock, *25 Miles*, e um rock instrumental, *Flash Chordin'*. Mas Roy não esqueceu a influência do country e gravou *These Arms of Mine*, com a voz feminina de Kanika Kress levando o baladão.

Além de **When a Guitar Plays the Blues** e **Hot Wires**, Roy gravou também um terceiro disco pela Alligator, **Dancing On the Edge**, seu último. Como sempre, continuava genial, absolutamente sem imitadores. "Acho que é o *feeling*, o sentimento que ponho nas coisas. Há um monte de guitarristas mais técnicos do que eu, que estão no rádio todo dia, mas quando as pessoas me ouvem no rádio elas sabem imediatamente que sou eu. É o *feeling* e a simplicidade." ⊙

(*) **Rockabilly** — mescla do rock'n'roll com o **hillbilly**, música country do sul dos Estados Unidos

(**) **Funk** — derivado da soul music, celebrizada por James Brown, com batida mais rápida e sincopada

As chaves do segredo

Os guitarristas Greg Wilson (Blues Etílicos) e Nuno Mindèlis explicam as singularidades de Roy

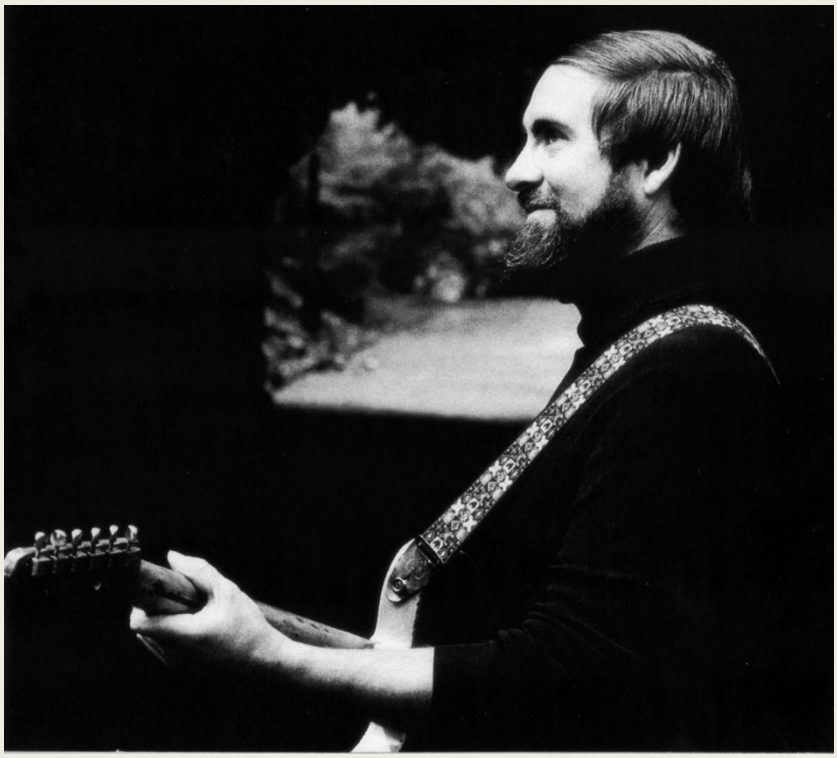
"Ele é fantástico." Essa mesma opinião sobre Roy Buchanan parte de dois dos melhores músicos de blues do país, que, coincidentemente, não nasceram aqui: o norte-americano Greg Wilson, guitarrista do grupo carioca Blues Etílicos, e o angolano Nuno Mindelis, que mora em São Paulo. Nuno chegou a assistir a ele, em 1975, no Canadá, no lendário show de Willie Dixon; o Blues Etílicos gravou sua música, *My Babe, She's Gonna Leave Me*, no seu terceiro CD, **San-Ho-Zay**.

Nuno observa que Roy tem estilo "nervoso" de solar, cuja tensão é ressaltada pelo uso de harmônicas, sons cuja freqüência são múltiplos da nota fundamental. "O timbre agudo é marca registrada", informa Nuno. Greg destaca a tendência de solar nas notas mais altas para realçar a estridência do som. E os dois identificam outra "mania" do *bluesman*: produzir várias e rápidas palhetadas (ferir as cordas muitas vezes em curto espaço de tempo), enquanto a digitação da mão esquerda sobe ou desce em determinada posição da escala — um efeito que Nuno apelida de "solo miudinho".

Roy tem um truque que poucos sabem usar com a mesma elegância — o do botão de volume — que faz a guitarra uivar, literalmente. Isso se faz ferindo-se a nota desejada com o volume da guitarra posto no mínimo; logo após gira-se o potenciômetro, para aumentar a quantidade de som que vai para o amplificador. Há quem o faça com o pedal de volume. A utilização desse efeito simultaneamente ao *bending* (ato de levantar as cordas, passando-se de um tom para outro) é arrasador para quem aprecia virtuosismos.

O *bending* de Roy é característico: passa de um tom para dois acima, tendo aprendido o efeito ouvindo Jimmy Nolan. Roy sempre usou guitarra Fender modelo Telecaster. Sua principal guitarra era uma com braço em madeira "marple" (clara), modelo 1953. Nos anos 80 usou uma guitarra com braço em "rosewood" (escura) e, nos últimos discos, uma Gibson Les Paul. **(AS)**

SWEET DREAMS: AN ANTHOLOGY (*)



Roy Buchanan seemed to come out of nowhere in 1972 when a laudatory article in Rolling Stone was followed by his first album, but it quickly became obvious that he had, as they say, been around the block more than once. For well over a decade Roy and his Telecaster had been grinding out a living among the hillbillies, rockabillies and wannabillies that - then as now - make up the infrastructure of the music business. For a change, though, the hype mill was onto something when it lit upon Roy Buchanan.

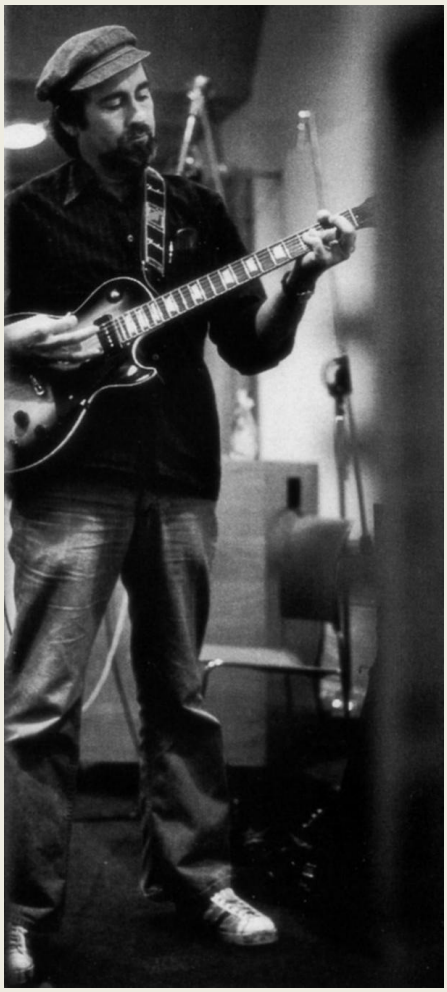
When the spotlight hit Roy's careworn Tele it was clear that one was in the present of greatness that bordered on the spiritual. "God is in the house," a fellow musician once said when Jazz giant Art Tatum stepped up to play, and Roy evinced the same respect from his peers and his audience.

Roy Buchanan was born in Ozark, Arkansas on September 23, 1939, but he grew up in Pixley, California, about fifty miles north of Bakersfield in the San Joaquin Valley. His father preached to exiled southerners at the Pentecostal Church of God, and Roy always said his mother sang better than Billie Holiday. "Once a month," he told Bill Millar, "they'd get together with the black church for a revival meeting, and that's how I got into black music. I've always been partial to black guitar players...Blind Boy Fuller, Jimmy Nolen, Pete Lewis...the old black cats won't ever be beat," Buchanan learned the steel guitar when he was nine, and left home when he was fifteen, heading first for Los Angeles and then San Francisco.

It was a tortuous path from there to his first recordings for Polydor fifteen years later - one that we hope to explore in more detail on a later volume. There were landmarks along the way that deserve mention, though. These include Elvis Presley's Sun records - the first white music Roy loved ("He sounded like he'd been to the same church as me," Roy used to say). Then there was Dale Hawkins, a go-for-broke rockabilly from Louisiana. The first canard surrounding Roy that's worth dismissing is that he crafted the anthemic lick that introduces Hawkins's only major hit, *Susie Q*. In fact, the lick was originated by James Burton, but, after Buchanan took Burton's place in Dale Hawkins's band, it was his job to replicate it twice a night.

And then there was a stint in Canada with Dale Hawkins's cousin, Ronnie Hawkins. As Ronnie's original band, with the exception of Levon Helm, drifted back to Arkansas, he drafted new recruits, tantalizing them with the promise of low pay but "more pussy than Frank Sinatra." Roy worked with the Hawks for a month or so imparting some of his technique to Robbie Robertson who was to be the group's permanent guitarist. Talking to Musician magazine, Robertson remembered Buchanan in these terms: "He was really very, very good, the most remarkable guitarist I had seen. I can remember asking him how he developed his style, and he said with a straight face he was half wolf. He was always saying he wanted to settle down, but he needed to find a nun to marry".

As far as we know, Roy's first solo recordings were made for the lilliputian Bomarc label in 1959. One side was *After Hours*, one of Roy's favorite vehicles for his slow blues explorations. Originally written and recorded by pianist Avery Parrish with the Erskine Hawkins Orchestra in 1940, it was dubbed the national anthem of black America. Roy would return to it endlessly, and the 1960 version shows that the elements of his style were in place very early. Already, he was experimenting with feedback, fuzztone and distortion, slicing his speaker cones to achieve some of his effects.



By 1963, Roy was based in the Washington, D.C. area, his wife Judy's hometown. He played the local clubs, and worked as a barber in Bethesda, Maryland, when gigs were scarce. Hardy souls have tried to piece together his early recordings both as session-man and featured player, but when he spoke to Bill Millar, Roy was typically dismissive of both, saying "Play 'em now, I feel like a good puke!" (a judgment he later broadened to include most of his records). One of Roy's early records, issued as *The Jam* by Bobby Gregg and Friends, actually cracked the Top 30 in 1962.

The late '60s found Roy teaching guitar and playing regularly at the Crossroads club in Bladensburg, Maryland. The word about him gradually began filtering out, partly as a result of underground tapes. His arrival is usually dated to February 1971; it was during that month that *Rolling Stone* published an article by Tom Zito (reprinted from *The Washington Post* two months earlier) extolling Roy's virtues in unequivocal terms. By then, though, the recording contract with Polydor, always supposed to have been a direct consequence of the *Rolling Stone* piece, was already in place.

Polydor had been in business in the United States less than a year when they signed Roy Buchanan. The deal appears to have been negotiated by Bob Johnston, who, as Columbia Records' Nashville boss, had been responsible for Bob Dylan's Nashville sessions, and Leonard Cohen's Songs From A Room.

Late in 1969, Johnston, now operating on his own, appears to have placed Buchanan with Polydor and assigned him to Charlie Daniels.

Daniels too had a long and checkered career in the music business that had bisected Buchanan's at various points. Originally from North Carolina, Daniels had covered all the bases from bluegrass to psychedelia by the time he fetched up in Nashville. Johnston had encouraged him to move there, giving him session work on albums by Dylan, Cohen and others. "I'd met Roy when he was Dale Hawkins's guitar player," says Charlie. "There had always been an underground buzz thing with him. All the guitar players knew who he was - the inside people. Nobody had done anything with him, though." It appears that Roy's stature among fellow pickers was such that even Les Paul had come to Maryland to hear him play.

In some ways it was typical of Buchanan's career that his first album wasn't released. He and Daniels worked at it on-and-off for several months, beginning with *Baltimore* (originally titled *Big Bad Bunch*) in October 1969. It was a track that featured Daniels playing the Claptonesque lead part with Buchanan as his foil. The other songs included Leonard Cohen's *The Story of Isaac* and, more interestingly, *Black Autumn* that contained the lick that later became the center-piece of *The Messiah Will Come Again*.

There was general dissatisfaction with the album (tentatively titled The Prophet), but it probably reached test pressing stage before it was canned. The way that Daniels remembers it is that "some critic from Baltimore heard the tapes and said it was shit, and that scared everyone at Polydor to death. I just stopped working on it, and then it got so I couldn't get in touch with Roy so I thought, piss on this." Between the time The Prophet was recorded and the time it was scheduled for release, Roy had sold out Carnegie Hall (probably the only act to do so without a record on the market), and both Roy and his new manager, Jay Reich, as well as Polydor's A&R staff agreed that The Prophet was unrepresentative of his music.

Tom Zito produced another set of tapes around March 1971, but a second projected album, featuring part of Roy's Gaston Hall concert, was also canned. The first album to appear, modestly titled Roy Buchanan, was recorded (Roy said in five hours) in July 1972 and released that September. More than anything else, its curious mix of songs reflected Roy's live sets. A year later, it had sold a respectable 200,000 copies.

As he would with most of his albums, Roy professed himself disappointed with Roy Buchanan. For those of us who didn't know what else he was capable of, though, it was an astonishing calling card. Roy clearly knew the value of

playing few notes with frightening precision but could also spit out notes like bullets from a machine-gun at double or even quadruple time without sacrificing a sense of order. He had refined his touch so that he could isolate overtones by playing one string with a pick, simultaneously brushing that, or another, string with his fingernail. His trademark, though, was the searing note that spun up out of the silence as he hit the string, bent it and cranked up the volume.

The Second Album was cut in November and December 1972 and released the following February. Most of the originals had been composed on the way to New York by Roy and his pianist Dick Heintze. Production was handled by Polydor's A&R director, Peter Siegel, who paired Roy and Heintze with some sessionmen. The result was perhaps Roy's most cohesive and consistently satisfying album. The focus was on the blues, and it became his most successful album too, eventually selling over half-a-million copies.

By this point, the invitations were tempting Buchanan far from Maryland. Back in 1969, the Rolling Stones had offered him the job of replacing Brian Jones, and John Lennon had asked him to sit in on a Plastic Ono Band session, a chance Roy blew by OD'ing on downers and passing out on the console. He starred in two NET specials centered around his music, though; the first, 'The Best Unknown Guitarist in the World', aired in November 1971, and helped to create an advance buzz for his Polydor debut. "This star business," he said at the time, "scares the hell out of me." As a matter of preference, Roy would play small bars close to home, but if he had to go out on the road, he would play big venues for the maximum return so that he could head back to Maryland as quickly as possible. Success seemed to both attract and repel him.

In May 1973, Roy went to Europe for the first time. His version of *Sweet Dreams* (that he learned from Tommy McLain's swamp-pop record - not Patsy Cline or Don Gibson) was on the charts in England, and the local branch of Polydor recorded a live set at the Marquee club from which the previously unissued *C.C. Ryder* is drawn.

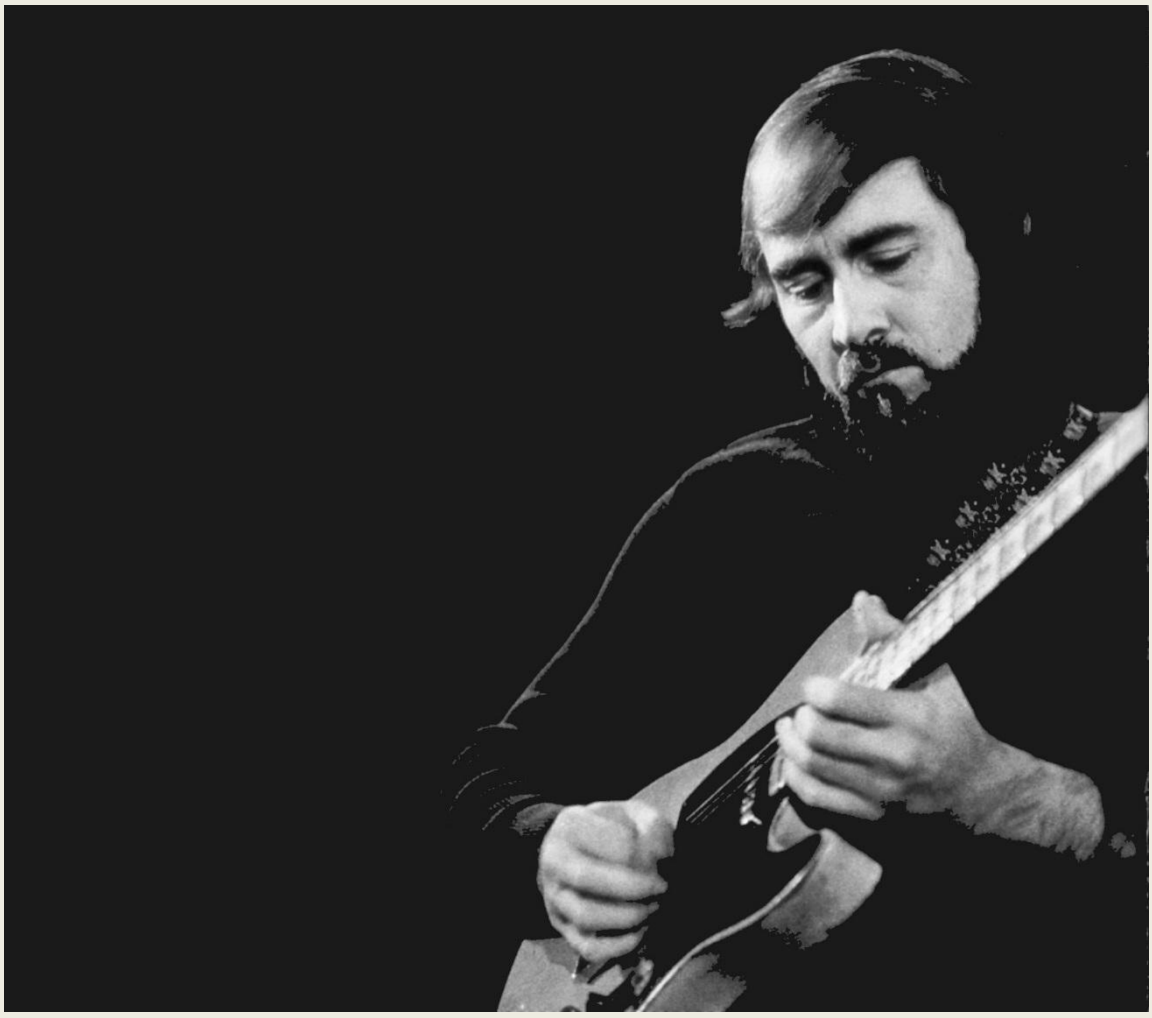
The problem Roy never convincingly licked was that of finding a singer to front his band. Someone had told him that instrumental albums didn't sell, so for his third album, That's What I Am Here For, he used Billy Price who sometimes gave the impression that he and Roy were at cross purposes. Price and the rest of the band (with the exception of Heintze) came from Jay Reich's hometown, Pittsburgh. Reich also produced the album which was, as he says, "a blatant attempt to sell some 45s"; as such, it was trashed by *Rolling Stone*.Producer Ed Freeman, who had worked on Gregg Allman's successful solo album, brought in another singer, Bill Sheffield, for Roy's final Polydor studio album, In The Beginning (issued in Europe as Rescue Me). Cut at the Record Plant in Sausalito, it had a mellower flavor, and Roy's versions of the 1970 Cannonball Adderley hit *Country Preacher* and the old folk tune *Wayfaring Stranger* showed the delicate touch that branded him as unique among what were termed the *Heavy Axes* of the day.

Roy's swansong on American Polydor was "Live Stock", mostly cut in New York in November 1974. Roy wanted to be free from Polydor so that he could take up Ahmet Ertegun's offer to join Atlantic. Polydor agreed to release him

provided that they could get a live album and retain worldwide rights to his records outside North America.

Unusually for a parting shot, “Live Stock” was on the money, highlighting the fact that Roy was never entirely comfortable watching the studio clock tick away. He stepped up to the mike to sing *I’m Evil*, a song based loosely on Elvis Presley’s *Trouble*. Billy Price sang a version of Al Green’s *I’m A Ram* and a lengthy unreleased version of Neil Young’s *Down By The River*, containing what was surely one of Roy’s most expressive solos. Trivia buffs may care to note that I´m Evil had actually been recorded in Chicago on the same tour - not in New York as the jacket stated.

In March 1976, Roy signed with Atlantic Records. Ahmet Ertegun had assigned him to Arif Mardin who had produced the mega-selling Average White Band albums. It was the AWB feel that Roy and his new company were striving for on his first Atlantic album, titled with grim irony A Street Called Straight. When the breakthrough didn’t happen, Ertegun persuaded Roy to let Stanley Clarke produce him. Clarke was a jazz fusion bassist who had starred in Return To Forever; unfortunately, Clarke didn’t understand blues - a fact that grew increasingly apparent as the sessions wore on. Some cuts were made at Clover Studios in Los Angeles, owned by Steve Cropper. Clarke didn’t know who Cropper was, but Roy and his management insisted that the Stax veteran come out of the office to play a duet on *Green Onions*.

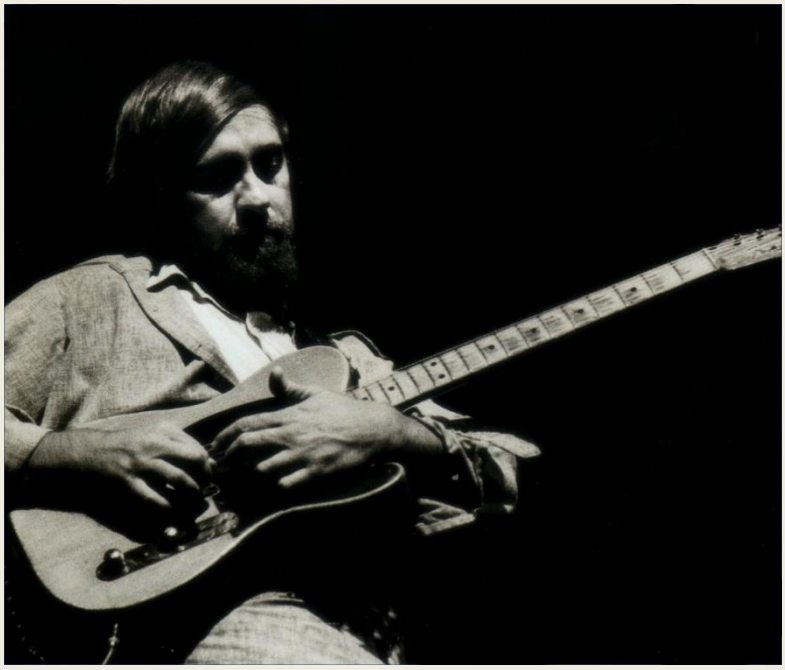


In June 1977 Roy cut a live album for Polydor Japan that featured *Hey Joe*, a song he had long used in concert as a tribute to Jimi Hendrix. When asked, Roy usually cited Live In Japan as the album that contained his best work, although few were able to test that assertion. The final Atlantic album, You're Not Alone, appeared the following year, rounding out Roy's first decade as a solo album performer. It was a decade he followed with a two-year lay-off from recording, which was in turn followed by a solitary and undistinguished album for Waterhouse Records, and then a five-year lay-off. In 1985, Roy began an affiliation with the Chicago-based Alligator Records.

In interviews toward the end of his life, Roy seemed at pains to emphasize that he was free of the drug and alcohol abuse that had plagued him for years. Those assertions made his death in August 1988 inexplicable to those who weren't privy to the fact that Buchanan's "street called straight" never ran for more than a few blocks. The official verdict was that he had been thrown into the drunk tank after being arrested close to his Reston, Virginia home, and had hanged himself there. Judy Buchanan challenged that conclusion, but others indicated that the nature of his death - while tragic - was consistent with another suicide attempt and a history of self-destructive behavior.

In Roy Buchanan's psyche was hard to penetrate, his work was a glorious stew of what has become known as American roots music. It ran the gamut from the wordless vocalized screams of the Pentecostal church to the sustained trailing notes of the hilbilly steel guitar, all filtered through a brilliant, unfettered imagination. During the sessions for Roy Buchanan in 1972, Roy gave the engineer and producer a twelve minute primer on his music that closes this set. Lacking the climactic fury of some of his greatest solos, the stilling moments of *Dual Soliloquy* are a fitting epitaph for the man who spoke most eloquently through his instrument.

Was there ever a more soulful guitarist?



Colin Escott
Toronto, March 1992

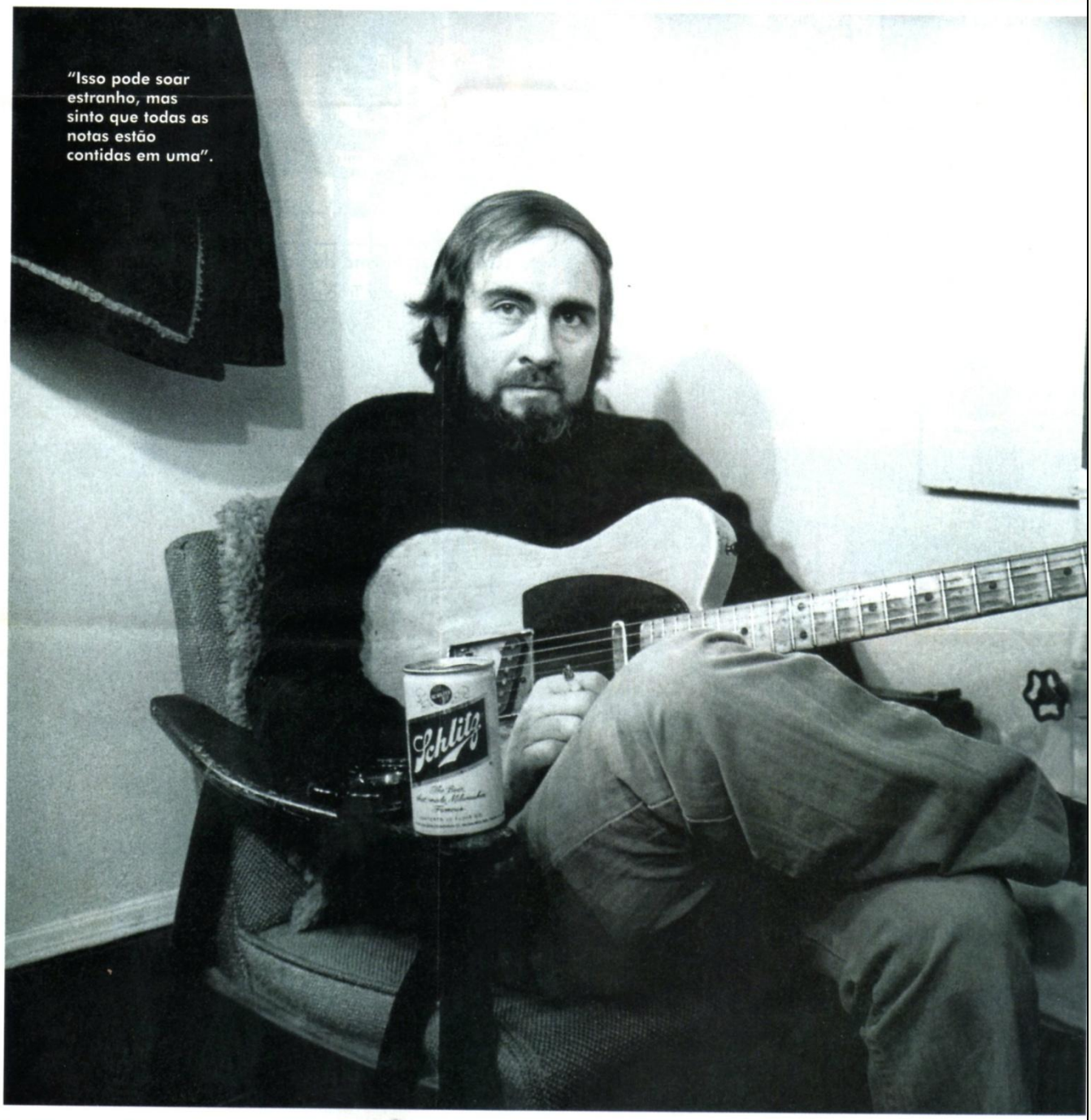
With special acknowledgments to David Booth, Bill Millar, Jay Reich and Alan Scheflin.

(*) Reprodução do texto do encarte que acompanha a compilação "Sweet Dreams: An Anthology". As fotos exibidas no texto, assim como a da capa deste trabalho, foram extraídas do encarte que acompanha essa obra.

Andy Ellis

Foto:
Jim Marshall

INDO



MÁVEL

Os 12 Passos de Roy Buchanan Para um Bend Perfeito

Cru, afiado e com alma. Tocando somente com uma Telecaster 1953 plugada em um Vibrolux blackface, Roy Buchanan harmonizou duas correntes de música americana para criar um estilo único. "Misturei a música das igrejas dos brancos ao blues dos negros, para chegar naquele feeling doce", contou certa vez à Guitar Player norte-americana. Muitos dos seus contemporâneos tentaram, mas foi Buchanan quem encontrou o equilíbrio perfeito entre o country e o blues. Até hoje, poucos músicos andaram tão bem nesta corda bamba. Anos depois de sua morte, ele continua a inspirar guitarristas de todas as crenças. Dois aspectos do jeito de tocar de Buchanan são admiráveis: seu som insistente, berrante e o seu bend expressivo. Nesta lição, iremos examinar as

INDOMÁVEL

técnicas de Buchanan e dissecar os movimentos que irão garantir um fogo extra na sua música, seja qual for a forma que ela tome. Para ouvir como Buchanan trabalha essas idéias nos seus solos, escute suas gravações, como *Filthy Teddy*, *After Hours*, *Five String Blues*, *I Won't Tell You No Lies*, e *Fly...Night Bird*, e também as versões ao vivo de *Soul Dressing* e *Hey Joe*. ***Sweet Dreams: The Anthology*** (Polydor) é uma excelente introdução ao jeito especial de Buchanan tocar e é obrigatório em toda coleção de CDs de fãs de Telecaster. Críticos apontam ***Second Album*** como o Buchanan definitivo.

ARREPIANDO O TRÍTONO

Vamos começar esquentando a corda G com o Exemplo 1, uma puxada de um sus-4 para o acorde maior com 7 (ou *dominante*). O primeiro instrumento de Buchanan foi o pedal steel, e vem daí este movimento simples e eficiente. Ele pode ser utilizado em praticamente qualquer música. Se você for aprender só um lick nos próximos nove meses, que seja este.

O conceito é fácil: nas quinta, quarta e terceira cordas, arme um acorde maior com sétima sem a fundamental (5, ♭7, 3 alto para baixo), e puxe a 3 na para baixo até que ela se torne a 4. Na verdade, você está armando e desarmando o trítono (♭7-3) - o intervalo de quinta diminuída que define um acorde dominante.

O truque é manter a quinta e quarta cordas paradas, enquanto você puxa a terceira corda para cima meio tom. Isso requer prática, mas vale a pena o esforço. Algumas dicas:

- Mantenha o polegar apoiado mais ou menos no centro do braço, quase atrás do seu dedo médio - o que faz o bending;
- Arqueie os dedos indicador e anular sobre os trastes, para que a 5 e ♭7 continuem soando do início ao fim do bend;
- Ataque o acorde usando a palheta e os dedos médio (m) e anular (a). Esta pegada permite que você tire da corda G um som ao estilo de Buchanan.

No compasso 1, entramos no G7 como um acorde de 3 notas. No compasso 2, bends e releases se juntam dentro de um arpejo C7. Uma vez que você pegou ambos, experimente-os para cima e para baixo da escala. Perceba as diferenças sutis na tensão de cordas e ângulo do dedo médio entre o grave e o agudo. Use um som com bastante brilho e acrescente um toque de reverb.

PEGANDO FIRME

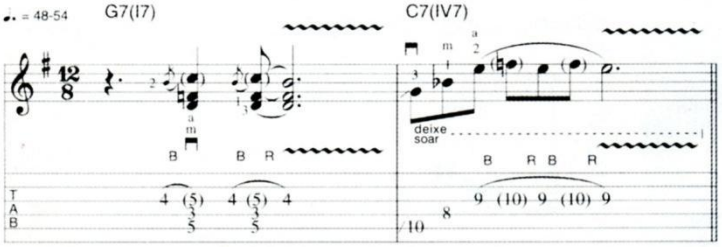
O trítono é o único intervalo que permanece o mesmo quando invertido. O Exemplo 2 mostra como Buchanan fazia um bend trítono-sus4 com o ♭7 com a nota mais alta. Como antes, o bend cai em cima da terceira corda. Só que desta vez, a nota que permanece estável está na segunda corda, o que significa que você precisa empurrar o bend ao invés de puxá-lo. Compare as mudanças G7 e C7 dos compassos 1 com o Exemplo anterior. No Exemplo 1, os bends eram a voz de ponta, mas agora estamos mexendo com uma voz de fundo. Nada mal, ahn?!

Mas isso não é tudo: indo para o compasso 2, antecipamos o G7 com um dos truques favoritos de Buchanan - um bend e release com duas cordas. Este movimento exige alguma técnica, já que você está levantando a segunda corda meio tom, e a terceira corda um tom completo.

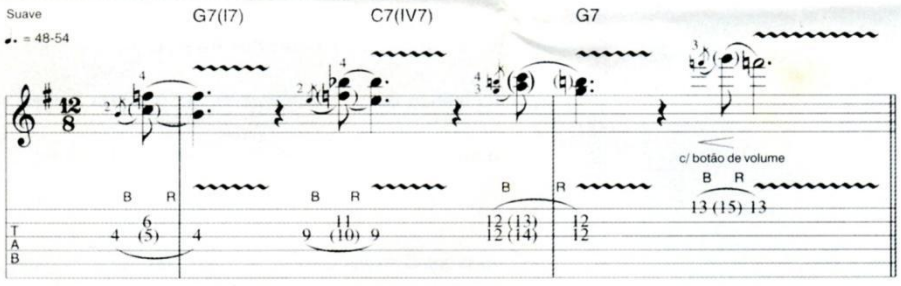
Uma maneira de fazer este bend não paralelo, é armar um apoio com o quarto dedo sobre a segunda corda e o primeiro e segundo terceiro dedos na terceira corda. Quando você torce este 'gancho' na sua direção, a diferença de forças entre o quarto dedo- o seu dedo mínimo - e a "gang" dos outros três trabalha a seu favor. Com um giro suave do pulso, você será capaz de fazer um bend de meio, um, ou até 1 ½ tons! Experimente.

"Tudo é uma questão de equilíbrio", explicou Buchanan. "Uso os músculos de trás do antebraço para o bend. O pulso funciona como um pivô, sustentando a 'alavanca'. Aproveite as pausas de semínima que antecedem os bends para colocar a mão no jeito. Uma vez que você percebe a quantidade correta de torque, as notas praticamente tocam sozinhas. A meta é não pensar a respeito das notas que você atinge com os bends, apenas tocá-las. Firme bem o polegar em volta do braço para dar um reforço extra.

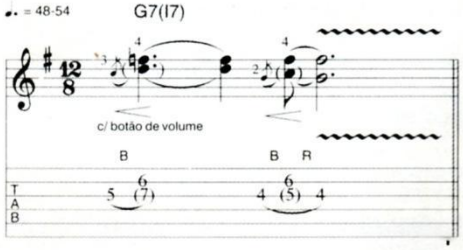
O último bend ♭7-1 apresen-



Ex. 2



Ex. 3



ta uma outra marca registrada de Buchanan - a abertura gradual do botão de volume. Novamente, a pausa garante o tempo para abaixar o potenciômetro, e então então detoná-lo aberto enquanto faz um bend em G. O bend deve sincronizado com a abertura do 'knob'.

TUDO NO TEMPO CERTO

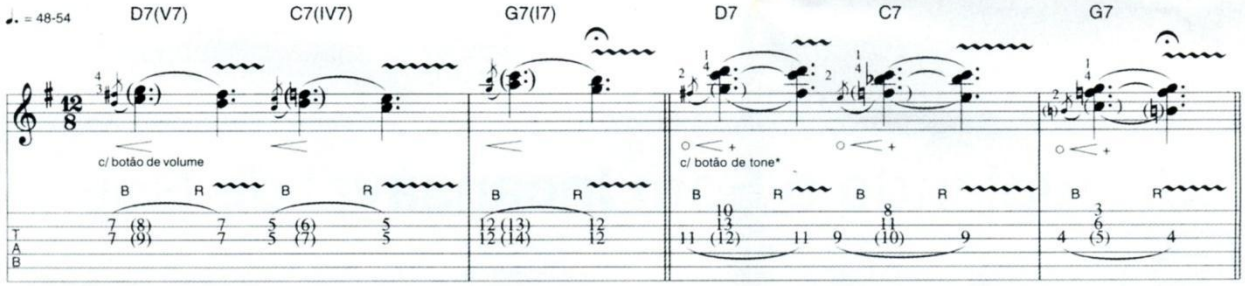
Para aumentar gradualmente volume, você precisa ter o controle do seu dedinho da mão direita. Um bom exercício é o Exemplo 3 - um outro lick de Buchanan envolvendo dois bends diferentes contra uma ♭7 constante e dois aumentos de volume correspondentes.

Vamos ver mais de perto. O primeiro movimento começa com um G7 sus4 e resolve para agudo em G7 através de um bend - o oposto do que nós vimos até então. Loucura! Em seguida, vêm os já familiares bend e release em G7sus4-G7. Novamente, faça os bends aumentando devagar o volume. A sua corda G está ficando amaciada? As dicas de mão esquerda são inspiradoras? Se não, espere até experimentar o exemplo **4a**, uma cadência V7-IV7-I7, D7-C7-G7 construída a partir dos bends duplos e aumentos de volume típicos de Buchanan. Lembre-se da técnica de fazer um 'gancho' na mão esquerda. Bem tocado, esse truque pode levantar uma platéia!

No exemplo **4b**, uma outra cadência V7-IV7-I7 em G, com movimentos nos potenciômetros de tonalidade e um detalhe novo no lick sus4-dom7. Seguramos duas cordas acima do bend e release de 4-para-3. Dê uma olhada na segunda maior na ponta - soa muito! Use o seu potenciômetro de tonalidade como um wah manual, começando com tudo no grave, e abrindo o agudo à medida que você leva a nota ao limite.

A ARTE DO PRÉ-BENDING

O **Ex.5** mostra como Buchanan misturava de forma perfeita o blues e o country. Ele abre com o par de truques de pedal-steel sobre D9 e C9 e depois resolve para G7, com um lick mortal de Freddie King. Os licks de steel ganham vida à medida que os acordes sus2 se transformam em tríades maiores por meio de um bend de tom inteiro. Quando esticar a terceira corda, apoie



O Maior Guitarrista Desconhecido do Mundo

Muitas vezes, quando ouvimos algum dos nossos heróis da guitarra, ignoramos o fato de que eles, como todos os comuns mortais, também são influenciados por outros guitarristas. Depois, com genialidade e "insight", constroem seu próprio vocabulário e ganham a luz dos holofotes, enquanto alguns personagens - os verdadeiros "inventores da roda" - terminam no esquecimento da mídia.

É o caso de Roy Buchanan. Um dos grandes pioneiros de técnicas que se tornaram corriqueiras na linguagem da guitarra, Buchanan foi também um dos maiores "performers" de todos os tempos.

Nascido no Arkansas, iniciou sua carreira no meio dos anos 50 acompanhando o cantor Dale Hawking (autor do clássico Susie Q) e tocando em bares. Nos anos 60, praticamente abandonou tudo para sustentar a família, tocando em algumas espeluncas apenas por diversão. Mesmo assim, sua fama se espalhou, e entre seus admiradores estão Eric Clapton, John Lennon, Blackmore e muitos outros.

Seu nome passou a ser mais conhecido no mundo graças a um programa de TV feito em sua homenagem, que tem o título deste box (The Greatest Unknow Guitar Player in the World), em 1971.

A carreira de Roy foi tão brilhante quão tumultuada, dado a seu notório alcoolismo e abuso de drogas. De qualquer forma, nada pode tirar o mérito de seu estilo peculiar, admirado por tantos, onde se misturavam elementos do country (como o chicken' picking), a sofisticação harmônica do jazz e a agressividade do blues rock. Foi pioneiro na execução de harmônicos com palhetada (os "gritinhos"), e dos truques com o botão de volume. Como curiosidade, fica o fato de Jeff Beck ter lhe dedicado 'Cause We Ended as Lovers', onde usa vários dos elementos característicos do estilo de Buchanan, como os bends do início da música - feitos com o controle de volume; outra "pequena" referência do peso do nome Roy é ninguém menos do que Steve Vai, que considerou Buchanan audição obrigatória, principalmente sua versão para If 6 Was 9, de Hendrix.

A música de Roy é um reflexo de sua personalidade, onde mesclam-se lirismo e fúria (muitas vezes, quando lhe perguntavam como parecia tão calmo ao tocar, enquanto sua guitarra era tão agressiva, ele respondia dizendo que gritava por dentro). Sua simplicidade levava-o a atitudes notórias, como recusar um convite para integrar os Rolling Stones ou desmarcar uma audição com Paul McCartney para levar a filha ao zoológico.

Infelizmente, Buchanan morreu cedo demais. Preso por embriagues, foi "suicidado" em circunstâncias misteriosas numa cela de prisão em agosto de 1988.

Discografia recomendada: ***Roy Buchanan*** (primeiro disco), ***Live Stock*** e ***When a Guitar Plays the Blues***.

– Márcio Okayama

INDOMÁVEL

o seu segundo dedo com o primeiro para uma forcinha extra.

Observe o pré-bend na entrada do compasso 2. O desafio é a corda esticar em silêncio a partir do D, para ter o E no ponto na hora de ataca-la com a palheta. Como você não consegue monitorar a nota tem de aprender o quanto empurrar a corda. É uma questão de músculo, memória e prática.

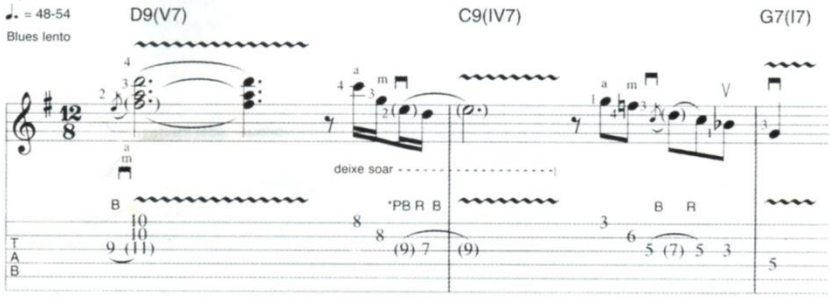
Você só tem uma pausa de colcheia (meio tempo) para mudar da décima para a oitava casa e preparar o bend. Ei, ninguém disse que era fácil: Estamos falando de Roy Buchanan! Siga as indicações da mão direita (esquerda, se você for canhoto) e maltrate as cordas.

Pré-bends são legais - vamos experimentar um outro. O **Ex. 6** abre com uma pegada de três dedos, que Buchanan curtia no blues. É melhor digitar simultaneamente D, C e G e rápido fazer um pré-bend do G para o A antes de palhetar qualquer nota. Você tem uma semínima para preparar o bend. Quando chega o segundo tempo, você está pronto para atacar. Preste atenção na marca 'deixe soar' - não solte o bend até última nota do compasso 1.

O compasso 2 também tem seus segredos: primeiro toque o bend como um meio tom, depois empurre-o para cima mais meio tom. Contra o longo F agudo, esta puxada em dois estágios soa elegante, depois doce. Acrescente vibrato no bend final.

USANDO VÁRIAS CORDAS

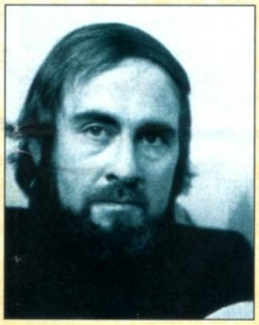
Os licks em várias cordas -



Surrupiando o Som Incansável de Roy

Buchanan era um músico bastante físico, com um som insistente e na lata. Você pode ouví-lo trabalhando sempre nas suas cordas e controles. Mesmo as suas gravações de estúdio soam ao vivo. Para explorar os timbres de Buchanan, você precisa de uma Telecaster equipada com uma ponte de aço e selins de metal de três posições. Mas também pode usar as seguintes dicas em qualquer guitarra.

• A mão da palheta é o seu gerador de som. Mantenha-a esperta - mude a posição da palhetada entre o braço e a ponte para uma variação máxima de timbres. Uma pegada híbrida permite que você combine palheta e os demais dedos para outras possibilidades sonoras. "Tocando steel" disse Buchanan, "aprendi a usar uma palheta entre meus dedos médios e anular. Você está se enganando se utilizar apenas a palheta".



• Não deixe de explorar os efeitos dos diferentes ângulos da palheta. Continue mexendo nsso até adaptar ao seu fraseado. Palhetar direto uma corda cria um som pipocante e estalado. Inclinar a sua palheta alivia o ataque. A palhetada para cima - especialmente com uma borda áspera - rende um grito cru. Para um som cantante, Buchanan preferia um ataque leve: "Para conseguir aquele som de steel", ele dizia, "não use uma palhetada forte, mas um toque suave, bem perto da ponte e com o volume no talo".

• Para um som quase vocal, mexa nos botões de volume e tonalidade com o seu dedo médio ou dedinho enquanto palheta uma frase. "O volume não está sempre aberto na minha guitarra", revelava Buchanan. "Ter a reserva de volume é necessário para alguns dos meus efeitos. Ao mesmo tempo palheto a corda, faço um bend nela e giro o botão de volume para cima com a minha mão direita, para conseguir aquele som gritante. Penso em uma palavra como 'help' e tento imitá-la".

• Trate o seu seletor de pickup como um outro controle de tonalidade. Buchanan mudava os pickups para acentuar as posições diferentes de uma frase.

• Encontre um ajuste de amplificador que renda uma variação de sons limpos e sujos, dependendo da força da sua palhetada e onde você coloca o botão de volume da sua guitarra. Descobrir o ponto mágico precisa de paciência. Para uma dinâmica máxima, reduza o ganho do pré-amplificador. Um componente chave do som de Buchanan era a distorção de falante. Por isso, encontre um amplificador pequeno que você possa por no limite. Buchanan passava os seus controles de volume e tonalidade de uma forma completa e mal usava o reverb.

• Mantenha as suas cordas planas e limpas. Você não consegue fazer bend com eficiência em cordas sujas - elas grudam nos trastes. Se um pano de algodão ou toalha não resolverem, limpe as cordas com um pano úmido e ensaboado.

• Não aperte as cordas mais do que o necessário. Tensão excessiva desafina as cordas, estrangula o sustain e pode causar até danos musculares. Os melhores guitarristas utilizam um toque bastante leve - mesmo quando costuram com um lick ou fazem um bend de três trastes. Suavize e deslize através dos trastes.

• Os captadores de bobina única dão clareza e definição, que oferecem bends de multicordas e licks de intervalos próximos. No entanto, se ajustados muito perto das cordas, os ímãs da bobina irão roubar o sustain e criar harmônicos falsos. Abaixe os seus pickups um pouquinho. As suas cordas soam mais doces? Em caso positivo, disfarce a perda de volume no amplificador.

• Tente temperar as suas linhas com harmônicos - uma assinatura de Buchanan. Aqui vai sua explicação da própria técnica: "Você precisa de muito agudo. Enquanto dá a palhetada na corda, deixe um pedaço mínimo de seu polegar tocar a corda junto com a palheta. Você tem de atacar com pressão - o que não é fácil. Isto funciona melhor nas cordas mais finas. Depois que você consegue o harmônico agudo, pode descer a partir de um bend em uma nota conjunta apenas fazendo ligados, sem palhetar a corda". – AE

como aquele no final no **Ex.6** - têm maior impacto devido aos grandes intervalos envolvidos . O **Ex.7** ilustra como Buchanan trabalhava estas quintas e sextas em um blues menor. Toda a ação nos tempos 1, 2 e 3 ocorre sob o D fixo na ponta. O ♭5 no tempo 1 evoca o jazz de Grant Green e Kenny Burrell. A diferença é que eles fariam o ♭5 com um 'hammer' ou um slide, enquanto que Buchanan faz um bend. Experimente os dois métodos.

CHORANDO COM OS AGUDOS

No Exemplo 8, um outro lick de blues menor, Buchanan junta os intervalos de diferentes cordas com o bend que encontramos no Exemplo **3**. Desta vez, no entanto, estamos fazendo um bend com o sus4 sobre um Gm7 implícito. Segure o bend na terceira corda enquanto você toca a segunda.

Suba este movimento em uma oitava, adaptando a digitação para a segunda e primeira cordas, e aí está o Exemplo **9a**. Aqui, você segura o bend na segunda corda contra a primeira. Para gritar de verdade, mantenha a nota da ponta soando enquanto faz o 'release' suave no segundo tempo. É difícil exagerar a importância deste bend oblíquo - ele é uma manobra essencial no blues-rock.

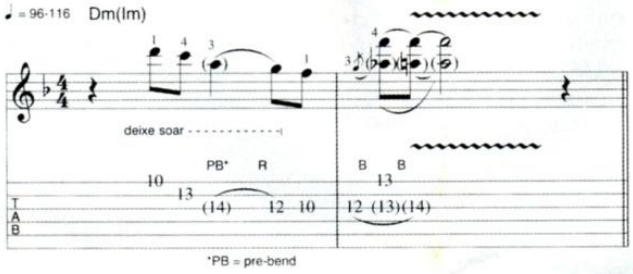
Uma outra coisa: no Exemplo anterior, tocamos este bend contra Gm7 (G, B♭, D, F). Agora, estamos trabalhando em cima de G7 (G, B, D, F). A única diferença é o Bb e o B natural. Como o blues flutua num eixo maior/menor, você pode mandar ♭3 (o B♭ do tempo 2) sobre acordes que contêm uma 3ª maior. Na verdade, sem essa tensão, a música não soa "bluesy".

O **Ex. 9b** é uma variação legal de Buchanan em cima do mesmo bend de G7. No tempo 2, observe como ele faz um arpejo de Edim7. Esta frase soa bem em cima de G7 (I7) ou mesmo sobre C7 (IV7).

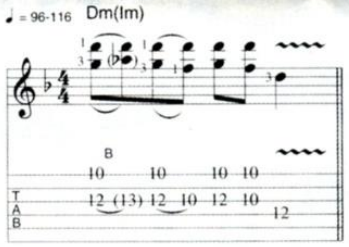
O SEGREDO ESTÁ NOS DETALHES

Apresentando 'double-stops' de tercina, os Exemplos **10a**, **10b** e **10c** são três licks em C7 relacionados entre si. 'Pull offs' comandam o **10a**; o **10b** usa o apoio de bending que vimos no **Ex. 2** e o 10c conclui com um 'double-stop' com bend de ¼ de tom espertíssimo. Este movimento exige prática. Ataque o double-stop com o indicador e puxe a terceira corda para baixo, enquanto mantém a segunda corda soando. Pode parecer impossível, mas segure a onda. Logo, você será capaz de um bendin' de até meio tom enquanto segura a nota da ponta. É um belo lick de um só dedo.

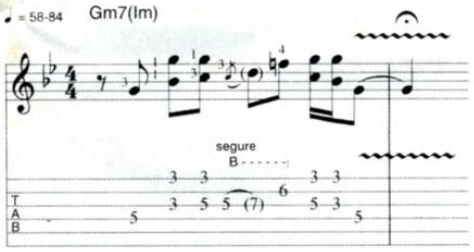
O mesmo 'double-stop'com bendin'de 1/4 tem um papel central no **Ex. 11**. Mas a parte mais legal deste lick de Buchanan é a transição para C7 a partir do G7. A caminhada cromática é toda com o terceiro dedo e a mudança de posi-



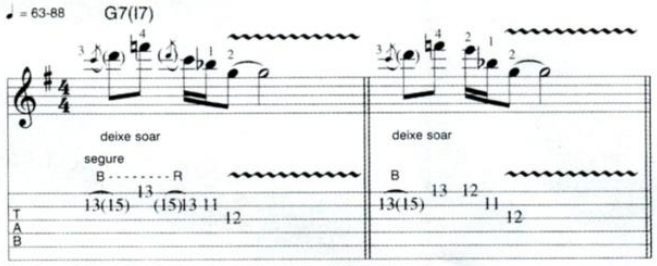
Ex. 7



Ex. 8

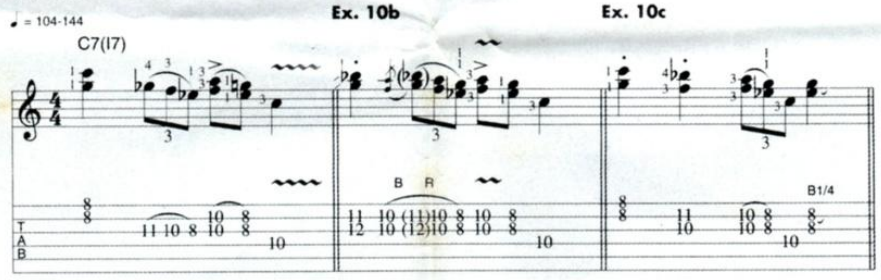


Ex. 9a



Ex. 9b

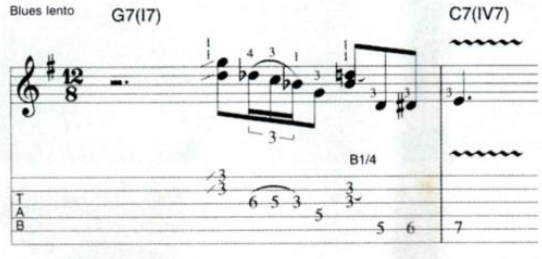
Ex. 10a



Ex. 10b

Ex. 10c

Ex. 11



INDOMÁVEL

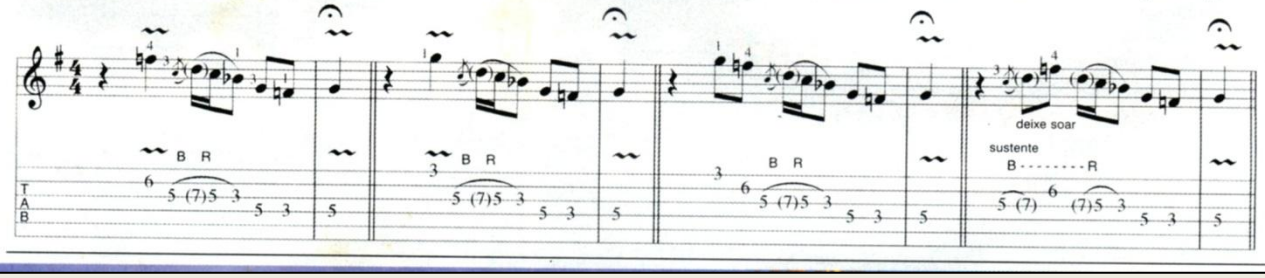
ção resultante leva você de mundo do blues ao universo do jazz (Dica: tente brincar em torno de um Bbmaj7 - no estado fundamental - nas cordas 4, 3, 2 e 1. Está na ponta dos seus dedos e oferece várias harmônicos superiores de C7).

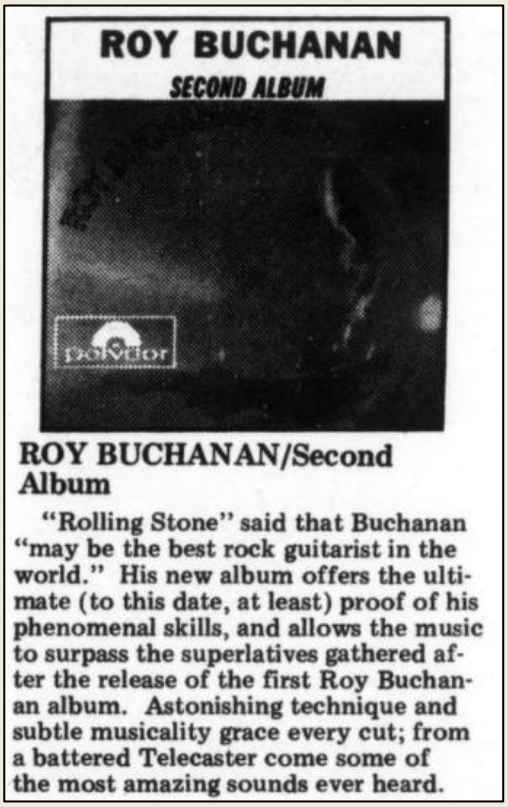
VARIAÇÕES SOBRE O TEMA

Buchanan tinha o talento de dar aos licks uma nova nova cor todas as vezes que os tocava, como mostram as 4 frases do **Ex. 12**, pescadasem alguns de seus blues. Cada lick destrincha um G7 e inclui um bend/release, assim como um 'pull-off' no b3. As diferenças ocorrem no começo: O **12a** começa com o ♭7. O **12b** com a fundamental; o **12c** combina ambos e o **12d** apresenta o típico bend-uma-nota-enquanto-faz mais-alguma-coisa de Buchanan. Licks divertidos e funky. Mas o mais importante é que mostram como uma pequena variação pode resultar numa linha nova.

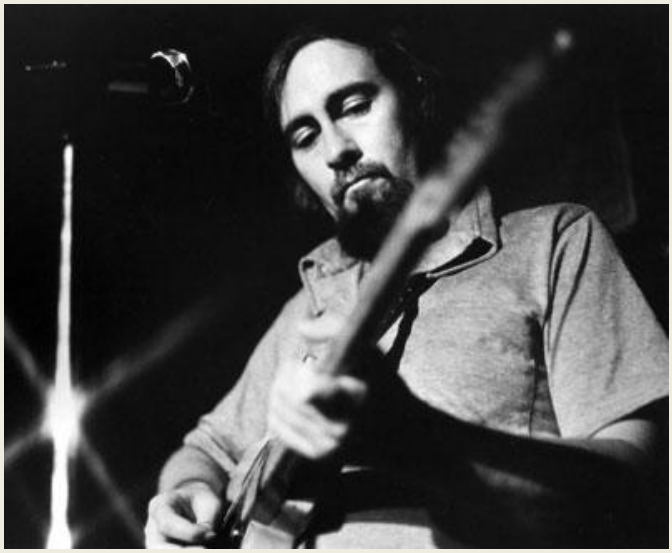
Algumas vezes, a melhor maneira de expandir o seu vocabulário é desconstruir o que você já conhece. Então, uma vez que você aprendeu as frases do **Ex.12**, escolha 4 de suas preferidas e descubra três novas maneiras de toca-las. Você pode mudar o ritmo, mudar a ordem de notas ou acrescentar uma passagem cromática. Tente deslocar a linha meio-tempo, ou transpô-la uma oitava abaixo ou acima. Utilize uma mesma linha em diferentes cordas, e veja se as mudanças de digitação sugerem novas possibilidades. E sempre busque maneiras de fazer um bend em uma nota ao invés de atacá-la normalmente. "Muitas vezes eu faço um bend para cima ou solto uma nota 'bendeada' ao invés de atacá-la normalmente", dizia Buchanan. "Com isso, posso conseguir todas aquelas notinhas no meio."

E aqui vai a grande lição que podemos aprender com Buchanan: a sua guitarra é a sua voz. **Incorpore esses bends não para fazer uma cópia do som dele, mas para dar expressão a seu próprio estilo.** Mesmo para músicos talentosos como Buchanan, isto pode ser um desafio. Como ele falou para Guitar Player: " Quando estávamos fazendo um show em Las Vegas, Homer Haynes, do Homer and Jethro, me disse uma coisa: Eu disse: **'Não acho que possa aprender mais. Não sou capaz. Eu sou tão bom quanto sempre serei'**. Homer respondeu: **'Lembre-se de uma coisa: a maneira como você se sente agora significa que, finalmente, você está pronto para começar a aprender'**. Nunca esqueci aquilo". ■





10 Things You Gotta Do to Play Like Roy Buchanan



by Jesse Gress
August 1, 2009

He was the rarest of breeds — a guitarist's guitarist with an innate grasp of bittersweet country sounds, wailing blues licks, sophisticated jazz harmonies, and balls - out rock and roll, all presented with spine-tingling tone, innovative techniques, and a downhome nonchalance that could be downright disarming. Roy Buchanan (1939 - 1988) immeasurably altered the evolutionary course of the electric guitar by introducing previously unheard but now commonplace tones and techniques to the instrument's pantheon using only the simplest tools and a vivid imagination.

Perceived by many as an enigma, Buchanan was ultimately a family man who simply didn't give a hoot about stardom — he just wanted to play the guitar on his own terms. And that's exactly what he did, garnering a legion of diehard followers along the way. A short list of Buchanan freaks past and present includes Mick Jagger (whose Rolling Stones attempted to enlist Roy following Mick Taylor's departure), Paul McCartney and John Lennon (both of whom unsuccessfully tried to record with Buchanan), Jeff Beck (who dedicated his signature version of Stevie Wonder's "'Cause We've Ended As Lovers" to Roy), Les Paul (who compared Buchanan to Hendrix), Eric Clapton, Mundell Lowe, Merle Haggard, Ray Flacke, Robbie Robertson, Jim Weider, Nils Lofgren, Arlen Roth, and scores of others. Add the throngs of devotees who swap vintage concert recordings online, plus the hardcore gearheads who regularly debate the impedance of Roy's bridge pickup, and you've got a bustling community of Buch-o-philes still thriving more than two decades after Buchanan's passing (Buchanan's death on August 14, 1988, was officially ruled a suicide, an edict that still sparks controversy among family and friends).

Buchanan's professional career began at age 15, when he hit the road with R&B bandleader Johnny Otis. During the following years, Buchanan traveled extensively, jumping from band to band and honing his rock, country, jazz, and blues chops in the process. Roy listened to lots of guitarists, including Roy Nichols, Chet Atkins, Merle Travis, Hank Garland, B.B. King, and Barney Kessel (years later, Buchanan would express his admiration for Jimi Hendrix and Jeff Beck), but it was the greasy string bends of Jimmy Nolen, the founder of funk guitar, that Buchanan found most influential during his formative years (Treasure Hunt: Buchanan recorded an exclusive flexi-disc Soundpage entitled "Blues For Jimmy Nolen" for the August 1985 issue of GP). In 1956, Buchanan replaced James Burton in Dale Hawkins' band, and two years later made his recording debut on the singer's "My Babe." Moving to Canada in 1960, he briefly joined Dale's cousin in Ronnie Hawkins and the Hawks, a breeding ground for Robbie Robertson and other future members of the Band. Buchanan returned to the states and tried his hand at session work, but in 1963, Roy virtually packed it in and gave up performing to raise his family in Virginia, working as a licensed barber, giving guitar lessons, and playing only occasionally in local clubs. All that changed early in 1971, when Rolling Stone published a rave review of Roy's performance at a Washington, D.C. nightclub that led to the acclaimed PBS documentary known as The Best Unknown Guitarist in the World (though its actual title was Introducing Roy Buchanan). Record deals and international bookings followed as Buchanan spent the next six years recording a dozen albums for Polydor (Roy Buchanan and Second Album are required listening) and Atlantic and touring the world as a solo artist. Despite his success, Roy was dissatisfied with his recorded work after his first two albums and developed a bitter attitude towards record companies. By 1978, Buchanan's history of alcohol consumption had taken its toll and Roy spent the next six years fighting his demons. His performances reportedly suffered despite flashes of brilliance, and he released only one album during this period. In 1985 Roy was able to curb his drinking habit and strike a deal with Alligator Records, a Chicago-based blues label that offered Buchanan complete artistic control of his recordings. Roy exercised his newfound freedom by cutting When a Guitar Plays the Blues, Dancing on the Edge, and Hot Wires for the label, and was delighted with the results of this new direction. At his last gig, in New Haven, Connecticut, on August 7, 1988, the

show smoked, and Buchanan was reportedly in great spirits, had curtailed his hard-drinking, and seemed optimistic about future projects. Go figure.

There was something about Roy Buchanan's notes that made them different from everyone else's - that's why the Stones and some Beatles wanted him, why Jeff Beck loved him, and why we mere mortals are so compelled to revisit his music. Buchanan's mojo doesn't make it to paper very often (It ain't easy!), and it's an honor to have him as the subject of this month's "10 Things." So, crank up your Telecasters and Vibroluxes, peoples, and get ready to make the men cry! But first, you gotta...

1. Get presher-ized

Two years after Leroy Buchanan was born in Ozark, Arkansas, his family relocated to Pixley, California. He got his first guitar at six and a few years later went on to take three years of lap-steel guitar lessons from a local widow named Clara Presher. Buchanan spoke highly of Mrs. Presher in the August 1985 issue of GP, crediting her for his early musical development: "She taught pop music on steel guitar. I was only nine, so rock and roll wasn't around yet. I learned 'Mule Train' and some country things. She started the 'Roy Buchanan sound.' She set the foundation for everything I learned on steel guitar. And when I went to regular guitar, it was still a steel sound." Buchanan paid tribute to his former teacher with a track on When a Guitar Plays the Blues entitled "Mrs. Pressure."

2. Develop signature tones and techniques

There are two contradictory accounts of how he actually acquired it, but the important thing is that Roy Buchanan found his soul mate in a battered 1953 Fender Telecaster sometime in the summer of '69. (Ironically, Buchanan obtained his first '53 Tele in his early teens, but swapped it for a Stratocaster shortly thereafter.) Though he would own several Teles over the years, that particular '53 plugged into various Fender Vibrolux 2x10 combos was Roy's main voice throughout much of his solo career. Buchanan typically maxed the volume and tone controls on his amp, added reverb to taste, and controlled everything from his guitar. He wore his Tele high, used light gauge Fender Rock and Roll strings, and would only change them "when they break." Early

in 1979, Buchanan switched to a Fender Stratocaster for a few years. He vacillated between guitars until 1985, when he permanently retired his '53 in favor of a 1983 Tele loaded with Bill Lawrence pickups and a Gibson 30th Anniversary Les Paul goldtop. During this period Buchanan explored a variety of amplifiers, including Peaveys, Mesa/ Boogies, and Marshalls, before eventually settling on a Roland JC-120. He also began experimenting with a Boss DD-2 delay pedal. By early 1988, Roy's main squeeze was a new Tele - style ax custom made by the Fritz Brothers of Mobile, Alabama that sported three EMG pickups. Buchanan's abandonment of his vintage gear shocked some, but Roy strongly felt that his new rig allowed him to duplicate all of his pioneering tones and signature techniques, including those greasy string bends, masterful volume-and tone-control manipulations, and patented "pinched" pick harmonics, and explore new techniques and tonal horizons, and that should be good enough for us.

3. Whistle while you work

Roy Nichols once asked Buchanan, "Where'd you get them bird sounds, Roy?" Guitar lore has it that Buchanan recorded the first pick harmonic (Buchanan called 'em "whistlers") on "Potato Peeler," a 1962 single he cut with Philly - based drummer Bobby Gregg. (True story: An unsuccessful online search for a reissue of the full song finally located an excerpt of the legendary moment ... as a ringtone!!) Buchanan chalked up the prehistoric event depicted in Ex. 1a to a happy accident in several of his GP interviews: "How I first did that harmonic thing was actually a mistake, and I only did it once so you have to really listen for it. Somewhere in the back of my mind I was trying to hit one of those high notes that R&B sax players like Junior Walker and Plas Johnson would always hit. I thought we were going to have to do another take, but everybody was digging that one thing, so I just figured out what I did and I've been doing it ever since. You have to have a lot of treble to do it. As you pick the string, you let a little bit of the skin from the thumb touch the string with the pick. You've got to do it with pressure - you can't do it easy - and it works best on the thinner strings." (For the scientific lowdown on pick harmonics, see "Demystifying Harmonics," in the May 2008 GP) Once you've got this essential R.B. technique down, add random pick harmonics to any part of any single - note example that follows. For instance, "whistling" the vibrated C#s in the typically slippery open-position shuffle lick in Ex. 1b, or the already slinky

characteristic bends, pre-bends, and partially-released bends in Examples 1c and 1d will make these simple, complementary I-chord (E7) phrases scream "Buchanan!" even louder.

4. Keep it greasy

As you can see, hear, and feel, Buchanan applied gobs of finger grease to his lines in the form of all sorts of bends and slurs, a trait shared closest with compadre Beck. The deceptive pre-bending technique utilized in Ex. 2a, which could easily serve as a turnaround, is one method Roy used to blur the lines between bent and unbent notes. Moving to the key of G, the IV-I (C7-G7) lick in Ex. 2b comes off like a Tele-fied Clapton/Beck cocktail, the latter looming largely over those pre-quarter-bent pull-offs laid on the last two beats. Meanwhile, back in the key of E, Buchanan's I-IV maneuvering in Ex. 2c reveals a way to create rhythmic greasiness by combining ascending chromatic passing tones and an open-B pedal tone with some quarter-note-triplet-based ingenuity and still more pre-bends. (Connect the dots: Precede Ex. 2c with Ex. 1b to form a four-bar phrase.) Buchanan's bendies could be totally off-thewall, and you won't find a sicker approach to a IV chord than the one that kicks off Ex. 2d! To navigate this slow 12/8 blues lick, shift your focus to the key of A and tackle the complex- looking rhythms by breaking each dotted-quarter beat into a mini-measure of 3/8. (Tip: You can also double each note's value and think in 3/4.) Begin at bar 6 in a 12-bar blues progression, follow the recommended fingering on the first two beats, and things will fall into place as you bend your way around D7 like you've never done before!

5. Bring down the house

While many of Buchanan's solos culminated in wild excursions into pure sound that simply defy notation (playing above the fretboard, etc.), he had plenty of other ways to whip an audience into a frenzy. Roy envisioned building his blues solos the same way a preacher would excite a congregation. His strategy was to gradually turn up the heat every 12 bars so that each turnaround became more intense than the previous one until he finally reached a climax. (Tip: Listen to "After Hours" from Second Album. It'll blow your mind.) In R.B.'s world, taking the audience a step higher during the opening choruses of a medium shuffle in A might entail something as simple

and elegant as the Tele-bop-with-bends turnaround in Ex. 3a, while wrapping up a slow blues rave-up in E requires something more akin to the weeps and moans of the climac-tic run in Ex. 3b. Dig those dead-on pre-bends! Ritard the final four notes and you've got yourself one heck of an ending.

6. Steel away

Mrs. Presher's early lessons became so ingrained in Roy's standard guitar style that steel-informed runs like the one demonstrated in Ex. 4 were a common occurrence during Buchanan's improvisations. This 4- bar line begins with a chromatic pickup, and then utilizes hybrid-picked diatonic sixth intervals and their chromatic neighbors to outline the IV-I (A7-E7) movement found in bars 5-8 of a 12-bar medium-tempo shuffle in E. Make it sing for Mrs. P. by adding vibrato in all the right places.

7. Countri-fy your blues

Buchanan's steely sounds were often more akin to pedal-steel than lap-steel, as in the first two bars of Ex. 5. This 4-bar excerpt was designed to fit bars 9-12 in a 12-bar blues in A, making is suitable for application as an intro or turnaround. Barre your pinky at the 12th fret, pre-bend the G string one whole step from the 11th fret (reinforcing your ring finger with the other two), then attack the strings simultaneously with your pick, middle, and ring fingers and let that rhythmic release and re-bend rip. Sweet! The anticipated IV chord move into bar 2 lowers the same grip one whole step, but here we use a rhythmic reverse pick rake to arpeggiate the notes individually. (Tip: Let 'em ring.) Drop into fifth position for the remaining two - bar turnaround, where Buchanan's slinky phrasing transforms an otherwise ordinary turnaround lick into something special.

8. Have a swell time

Another technique Buchanan ushered from steel to standard electric was using his Tele's volume control to fade into notes or chords and create steel guitar, cello, violin, and crying kitty-cat effects, but he was also able to approximate swelling effects in other ways. To illustrate, each event in the slow 12/8 blues excerpt shown in Ex. 6a features a different attack resulting in three distinct types of swells, two of which demonstrate Roy's penchant for

woozy, single-note bends played within larger chord shapes, also known as oblique chordal bends. First, we lay down the I chord by attacking the bottom four strings of a standard, 3rd-position G7 barre grip with pick and fingers (a là Ex. 5), and applying a rhythmic half-step bend and release to the 3 of the chord (B) played on the G string while letting everything ring. The addition of vibrato to this lazy sus4-to-3 suspension and resolution results in a subtle swell. Next, transpose the same grip up five frets to the IV chord (C7) in bar 2 and rake into the repeated rhythmic bends and releases while sustaining the lower voices, and you'll hear a slightly different kind of swell. Finally, it's the real deal as we anticipate the return to the I chord in bar 3. Wrap your pinky around the zeroed out volume knob, and then simultaneously pick the prebent 12th-fret double stop as you roll the volume up. (Tip: Stop at "6" or "7" to keep it mellow, or go full tilt.) Release in rhythm and you're done. We're back in A for the tsunami of sixteenth-note triplet diads in bar 1 of Ex. 6b. and while there's no actual swelling here, check out how in bar 2 the rhythmic slides between the IV chord (D9) and its lower chromatic neighbor (C#9) create subtle rises and falls in volume. (Tip: Precede Ex. 6b with Ex. 5.) Now go back and incorporate volume pot swells into all of the previous examples.

9. Plant deep country roots

Buchanan considered himself primarily a blues guitarist, but his country roots were deeply embedded in the heart of the R.B. sound. Roy's cover of the Don Gibson country classic "Sweet Dreams" (from Roy Buchanan) has remained a pinnacle of his career, a rite of passage for Tele-masters worldwide, and a widely licensed track most recently heard during the closing credits of Martin Scorsese's The Departed. Brimming with elegant, slightly askew rhythmic phrasing and steely ornamentation, Ex. 7a presents the first four bars of the melody in all of its stripped - down beauty. Limit those opening volume pot swells in the pickup to "6" or "7" for a clear, sweet tone, then dig every nuance of Roy's approach to this bittersweet tune. Ex. 7b picks up at bar 8 of the progression (bars 5-8 are essentially a repeat of bars 1-4) as Buchanan contrasts three bars of even - sweeter steel sounds with a wild flurry of pull - offs. Buy the album and hear what follows.

10. Maintain an aura of mystery

The sermon-like intoning that precedes the showstopping instrumental tour de force in Buchanan's signature song may have lent to his mystique, but according to Roy, "The Messiah Will Come Again" (from Roy Buchanan) came from a special place deeply connected to his family and roots in Pixley. Following the song's softspoken intro, Buchanan takes on the majestic, classically- nspired melody, building tension over each cycle of the 8-bar Am-G6-Fadd9-B7-E7 progression until he explodes with a barrage of sixteenth-note triplets that gliss all the way up the E string and continue off the fretboard until reversing direction just before hitting the bridge. It's a spectacular moment, but you'll have to be content with my verbal description. Roy played the first melody pretty straight, so Ex. 8a was culled from a more ornamented reading of it beginning at 2:55. He covers the first four bars in the 12th position before sliding down to the 8th fret of the third string to nail the 3 (D#) of the B7 chord that frames bars 5 and 6. Live, Roy would often build a B7 voicing below these D#s to fatten up the melody. (Tip: Transpose the first oblique chordal bend from Ex. 6a to B7 and drop it into bar 5.) Roy's next round begins in bar 8 with a trio of bent-andvibrated Es followed by a melodic E-F-E bend-and-release move that forms a two-bar motif. Beyond the page, Buchanan milks this motif for another entire 8-bar progression with only minor adjustments. Listen to the recording and you'll hear him repeat bar 8, and then release the held E bend one half step to D# using a rhythmic motif similar to the one in bar 9, adding mournful vibrato the entire time. He repeats this two - bar move verbatim, then holds three half-released, vibrated D#s for the first half of the motif and bends back up to E in the second half. And then...cue the glissando! In closing, Ex. 8b shows just one of the phrasing variations you'll find dropped into bars 6 and 7 of the "Messiah" melody throughout Roy's many live interpretations of the piece. Let this crying bend leave a tear in your eye and restore sweet memories in the wake of the sad but brilliant story of Roy Buchanan. Peace, peoples.

pZ Hero

por Ricardo Alpendre

ROY BUCHANAN

Um herói da guitarra, ele é, sem dúvida, e também um dos artistas que definiram o som da Fender Telecaster, modelo que adotou como parte de sua assinatura sonora. Roy Buchanan contava mais de uma década de trabalhos como sideman quando seu primeiro contrato próprio com uma gravadora se concretizou, expandindo sua fama de dentro para fora dos estúdios: antes reconhecido como um dos melhores e mais peculiares músicos acompanhantes da década de 1960, Buchanan iniciou, há pouco mais de quatro décadas, uma carreira tão influente quanto conturbada e subestimada.

Nascido em 1939 no Arkansas e criado em uma área rural da Califórnia, Leroy Buchanan contraiu o "vírus" do rhythm and blues através da música gospel, com o pai, e das rádios e shows *racially mixed* (que não segregavam a música "negra" da música "branca"), por influência da mãe. A partir dos sete anos, Roy aprendeu steel guitar e, aos 13, já no início da década de 1950, tomou a guitarra elétrica como seu instrumento principal, o que ajuda a entender a sensibilidade apurada de seus *slides* e de seu fraseado sinuoso, repleto de *bends*. Aos 15, foi descoberto por Johnny Otis, astro do rhythm and blues, que o convidou para sua banda. Em 1958, Buchanan entrou para a banda de Dale Hawkins, o orgulho do rockabilly de Louisianna, que havia lançado o hit "Susie Q" no ano anterior, e ficou até uma turnê pelo Canadá em 1960. Ali, o primo de Dale, Ronnie Hawkins, convidou o guitarrista para sua banda, The Hawks. Buchanan tocou por um curto período com o rocker canadense e dava aulas a Robbie Robertson, para que este assumisse a guitarra solo, em que ficou até 1963. Robbie, é claro, faria história poucos anos depois com The Band.

Roy, de volta aos Estados Unidos, gravou e excursionou no restante da década com inúmeros artistas pop, foi passado para trás em um malfadado single pelo "parceiro" e baterista Bobby Gregg, apaixonou-se pela música de Jimi Hendrix e ainda recusou um convite para substituir Brian Jones nos Rolling Stones.

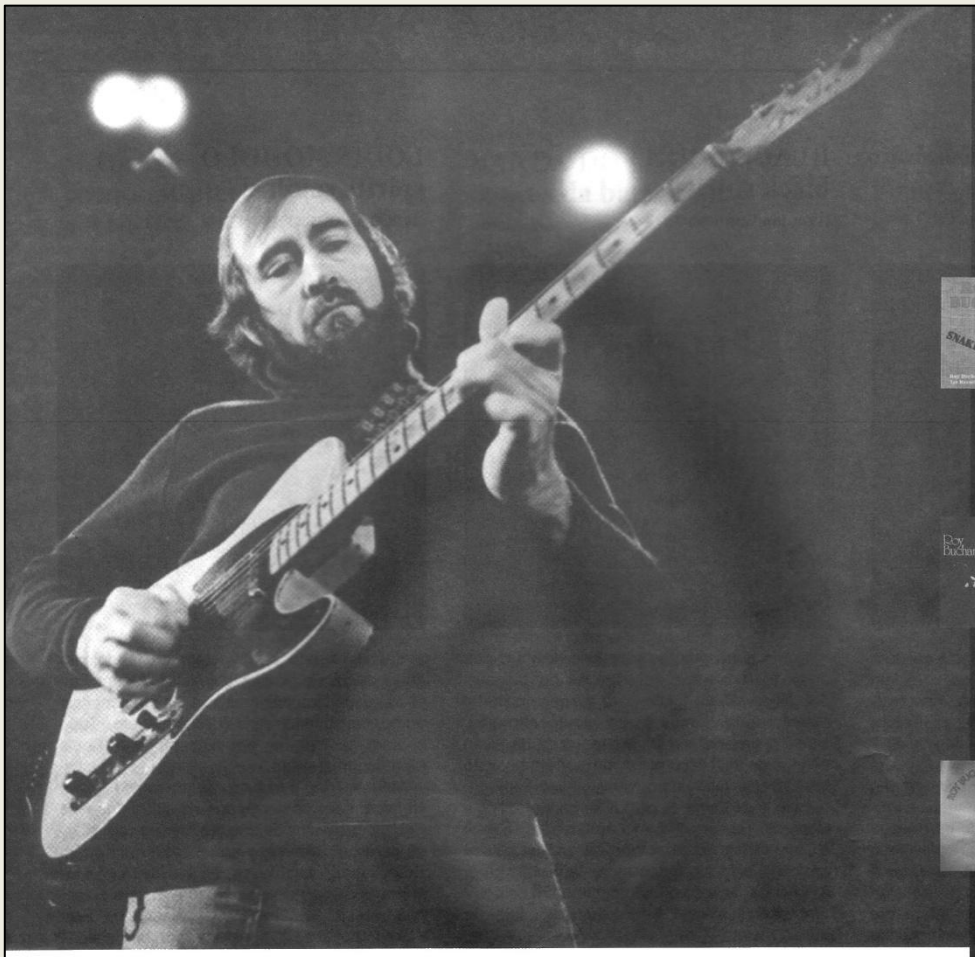
Em 1971, um programa da rede estatal de TV PBS trouxe Roy Buchanan e sua guitarra finalmente aos olhos e ouvidos do público. A repercussão do programa incluiu o contrato com a Polydor e o primeiro LP, *Roy Buchanan*, foi lançado em 1972 contendo um repertório de blues, country e rock, destacando a versão instrumental de "Sweet Dreams", de Don Gibson. Essa e outras no álbum já mostravam uma habilidade que pontuaria toda a carreira de Roy: dar sua identidade a clássicos do repertório de outros artistas.

Já em 1973, seu *Second Album* mostrou um artista mais concentrado no blues moderno, recorrendo menos às nostálgicas incursões pelo country. O estilo ainda aparece na emocionada "She Once Lived Here", a instrumental que fecha o disco, mas *Second Album* mostra principalmente Roy e sua banda The Snakestretchers à vontade com o blues e o Southern rock, que é explorado nas levadas "pantanosas" de "Filthy Teddy" e "I Won't Tell You No Lies". *Second Album* rendeu o primeiro disco de ouro para o guitarrista. Ainda em 1973, lançou o álbum *That's What I Am Here For* onde apostou em fórmulas como o hard rock e elementos de Americana, deixando espaço de sobra para algum virtuosismo e muita criatividade na guitarra, que combina perfeitamente com os vocais de Bill Price.

Lançado em 1974, *In the Beginning* é o quarto e último álbum de estúdio de Buchanan pelo selo que levantou sua carreira. O disco traz como atrativos, além de Roy, o naipe de sopros do Tower of Power e o vocalista Billy Sheffield, por sugestão do produtor Ed Freeman, o que resulta em um trabalho mais inclinado à soul music. O álbum lembra o que o cantor escocês Frankie Miller fazia na mesma época sob a batuta de Allen Toussaint.

Se ainda não falamos sobre Roy Buchanan na estrada, o álbum *Live Stock* entra aqui na hora certa. Com o registro de um show no Town Hall de Nova York em novembro de 1974, *Live Stock* mostra Buchanan na melhor forma, à frente de uma banda impecável contendo Bill Price (voz), John Harrison (baixo), Malcolm Lukens (teclados) e Byrd Foster (bateria e vocal). Quando foi lançado, em 1975, Roy já havia saído da Polydor.

A Atlantic, que já mostrara interesse em ter Buchanan em seu *cast*, não desperdiçou a oportunidade e o artista gravou três álbuns para o selo. O primeiro deles, *A Street Called Straight*, teve convidados como o percussionista Billy Cobham, os irmãos Randy e Michael Brecker nos metais e o cantor



Luther Vandross. Com produção de Arif Mardin, *Street* foi um progresso artístico em relação aos dois álbuns de estúdio anteriores. Stanley Clarke produziu o álbum seguinte, *Loading Zone*, em 1977, e naturalmente há no trabalho uma forte inclinação para o jazz-rock. A maior parte da crítica torceu o nariz, mas *Loading Zone* rendeu a Buchanan outro disco de ouro e contou com uma ajudinha dos ex-Booker T & The MGs, Steve Cropper e Donald "Duck" Dunn.

Com músicos de estúdio, a Atlantic resolveu, através do produtor Raymond Silva, modernizar a sonoridade de Roy Buchanan no último álbum do contrato, *You're Not Alone*, em 1978. Embora a guitarra tenha sido trabalhada de forma impecável como sempre, o resultado geral traz uma ambiência "espacial" que não soa como o Roy Buchanan que conhecemos. Diferente, o que não quer dizer pior. Não deixe de ouvir.

Roy iniciou os anos 80 sem gravadora e, após o irregular *My Babe* pelo sejo Attic, prometeu nunca mais entrar em estúdio a não ser que tivesse liberdade criativa, sem ter alguém da gravadora pressionando por sonoridades mais polidas e comerciais. Essa condição foi oferecida em 1985 pelo selo Alligator, de Chicago. Tendo a liberdade criativa ou não, Buchanan está muito à vontade nos três LPs dessa nova fase, principalmente no primeiro, *When a Guitar Plays the Blues*. Mas a onipresente produção de Bruce Iglauer impõe aquela sonoridade padrão do selo Alligator: algo frio, com um "funkeado" que nunca vai além da competência técnica.

Em 1988, uma semana após o que seria seu último show, Roy foi preso por desordem e embriaguez em Fairfax County, Virginia, e na manhã seguinte, 14 de agosto, aos 48 anos, foi encontrado morto, enforcado na cela, segundo as autoridades, que alegaram "suicídio" do músico. A causa da morte foi muito discutida e é contestada até hoje, com suspeitas de espancamento e assassinato.

O legado de Roy Buchanan é que permanece indiscutível e ganha força por ter devotos confessos nas figuras de Jeff Beck, Robbie Robertson e Billy Gibbons. pZ

o essencial

***Buch and the Snakestretchers** (1971)*

Gravado às próprias custas, ao vivo, com um microfone pendurado sobre o palco. O músico lançou o LP em seu próprio selo, sem incluir seu nome, já atrelado à Polydor. Gravação precária, música de primeira.

***Roy Buchanan** (1972)*

Country music, rock e blues tocados com maestria no álbum de estreia oficial. A versão de "Sweet Dreams" é um clássico entre os clássicos de Buchanan.

***Second Album** (1973)*

O último com o grupo original, The Snakestretchers. Quase o mesmo mix de estilos do LP de estreia, mas com um swing a la Southern rock.

***Live Stock** (1974)*

Um preferido dos admiradores da guitarra blueseira. Com uma banda redonda e a ótima alquimia entre Roy Buchanan e o cantor Bill Price.

***A Street Called Straight** (1976)*

Os outros dois álbuns na Atlantic são subestimados, mas este primeiro, com a ótima produção de Arif Mardin, é mesmo o melhor dos três.

***Live in Japan** (1977)*

Lançado de início somente no Japão, o álbum só saiu nos EUA em 2003, mesmo sendo o registro preferido do próprio artista. Gravado em 1977 com a formação de *A Street Called Straight*.

Beyond Blues: Roy Buchanan's Tele Tricks

Levi Clay (Premier Guitar)

May 06, 2017

Obs.: para cada exemplo citado no texto há um vídeo associado. Os links para eles (figura a seguir) podem ser acessados pelo site https://www.premierguitar.com/articles/25668-beyond-blues-roy-buchanans-tele-tricks

Often referred to as "The World's Greatest Unknown Guitarist," Roy Buchanan was a visionary Tele player who had a far greater influence than his commercial success might suggest. Over the course of this lesson, we'll explore how Buchanan would tackle a slow blues in E. Although the format might be basic, Buchanan's approach was anything but. He not only was a master of expressive bends, but also more extended techniques like muting, pinch harmonics, and tone swells. Check out this recording of Buchanan playing on Bobby Gregg's "Potato Peeler." Even on this early recording, all of Buchanan's trademark moves are in place.

Ex. 1 shows Buchanan's incredible use of the volume knob to create screaming guitar parts. His earliest lessons were on the steel guitar, so it's plausible that this use of volume swells comes from there. Using nothing more than notes of the E minor pentatonic scale (E–G–A–B–D), these bends attempt to imitate the crying sound of the human voice.

Ex. 2 features pinched harmonics, a technique that permeates Buchanan's playing. To execute these "whistlers," as Buchanan called them, you're aiming to strike the string with both the pick and the fleshy side of the thumb closest to the guitar. Some claim he invented the technique, which is likely hard to prove, but it's fair to say that Buchanan made it more popular. The last part of the lick features some erratic tremolo picking to build excitement.

One of Buchanan's signature techniques was to manipulate his tone knob to give a faux wah sound. Ex. 3 introduces the sound by swelling the tone knob while striking the note - much like a volume swell. (Tip: I find this technique difficult on standard Teles, so I rotate the control plate to bring the tone knob closer to my hand.) As with the volume knob swells, this technique aims to add a little more human expression to the notes you're playing.

We break out some compound bends in Ex. 4. The basic idea is to bend to a target note, hold it, and then bend it even more to a second note. In addition to Buchanan, Pink Floyd's David Gilmour often uses this technique. A compressor could help you get enough sustain for multiple bends, but Buchanan wasn't known to use many pedals - he just cranked his amp.

This next lick (Ex. 5) features another compound bend, as well as more pinched harmonics. Use all downstrokes to get these harmonics to really ring out. It's easy to imagine something like this on a Zeppelin album.

Ex. 6 is tricky to play. Buchanan liked to push boundaries, but he wasn't concerned about being technically refined - it was all attitude. In this lick, you're required to tremolo pick the 1st string and move between fretted notes and muted strings. To build drama, Buchanan would often slide his finger beyond the fretboard, following the string right up to the bridge pickup to generate high-pitched, bird-like sounds.

Ex. 7 illustrates another of Buchanan's extended techniques - a raucous take on the flamenco rasgueado (in traditional flamenco guitar, this rapid strumming pattern is achieved by quickly fanning out all the picking-hand fingers against the strings. You can find various types of rasgueado demonstrated in YouTube instructional videos.) He would often use this technique while fretting fast single-note lines.

Our final example (Ex. 8) is a full 12-bar solo using a selection of techniques. Don't get too hung up on the denser rhythmic notations. Simply work on some fingerings and techniques and jam along. Speaking of jamming …

Here's a backing track so you can try some of these new ideas. And don't be timid! Exploring Buchanan's style is about experimenting and not being afraid to cut loose.

On these recordings, I'm playing my Telecaster through the Universal Audio Fender '55 Tweed amp emulation with a splash of reverb to simulate playing in a hall. Buchanan had a huge country influence, so you'll need to embrace the biting sound of a Tele's bridge pickup. None of these examples are about playing clever arpeggio substitutions or outlining complex chord changes. Buchanan's defining characteristic wasn't in the notes he played, but how he played them. He was always looking to expand the guitar's sonic capabilities by attacking his strings in unorthodox ways and using his tone and volume controls to shape his phrases.

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What Was It Like to Play With Guitarist Roy Buchanan?

BY JOHN MONTAGNA
NOVEMBER 22, 2017

COMMENTS
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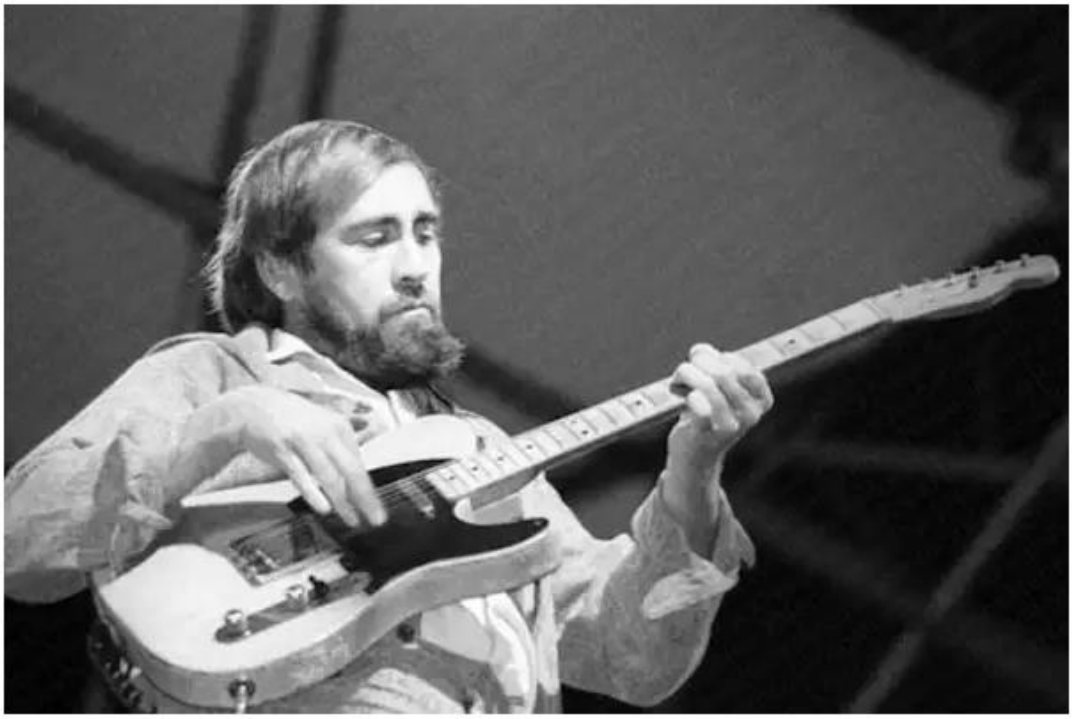


Roy Buchanan might have been the quintessential "guitarist's guitarist," earning the respect and admiration of contemporaries such as Eric Clapton and Jimi Hendrix, yet never achieving mainstream success. But one defines "success" on one's own terms. As the artist himself said in the 1971 PBS documentary Introducing Roy Buchanan: The World's Greatest Unknown Guitarist: "I didn't care whether I made it big…all I wanted to do was learn to play the guitar for myself. You'll feel it in your heart whether you've succeeded or not." By the time of his untimely — and, some say, suspicious — death in 1988 he'd done much more than "learn to play," having established himself as one of the premier American electric guitarists. His pioneering use of the full musical and sonic capabilities of the Fender Telecaster especially influenced the generation of guitarists who followed. Bass guitarist Jeff Ganz toured with Roy in one of his final lineups, a power trio also featuring drummer Ray

Marchica. I had a conversation with the veteran NYC bassist recently, in which he shed some light on Roy Buchanan, both as man and musician.

Q: When did you first become aware of Roy Buchanan?

A: I was made aware of him like everybody else, watching the PBS documentary on television. When I heard him, he was always in a very traditional surrounding, like in a 4-piece rhythm section. But it was polite, swinging, rockabilly-oriented rhythm section playing, with his brand of guitar: everything that became popular that you could do on a Telecaster later, (only) he was doing it in 1959!

Q: How did the band come together?

A: I was recommended to be a local musician, which was his paradigm in the mid-'80s; there were different versions of his band that didn't last very long, and then it became not a band at all because he could make more money with "pickup" guys, because the people were not there to see anything but him. The fellow who produced the PBS documentary was named John Adams, and a mutual friend of ours named Scott Kuney recommended me to do the gig and asked if I could get a drummer. So, I recommended Ray Marchica. Ray has a very diverse resume, everything from Broadway pit work, to Dan Hartman, the Ed Palermo Big Band…this is a total musician, and one of my closest friends. The only time we ever got together to rehearse was the very first time he was checking us out on December 7th, 1984, at RCA Studios in New York.

Q: How was it that first time you played with him?

A: Analogous to what John Paul Jones said about the first day of Led Zeppelin, the room just exploded! 'Cause you've got New York guys who are listening and adapting to the situation, and are being asked to contribute their own ideas; all of that happened very simultaneously. Our first gig was the next day at the Capitol Theater in Passaic, NJ, opening for Robin Trower. To be honest with you, it went so well that we got some heavy, heavy reviews in the Newark Star Ledger; the guy really liked the band! Also, because Roy knew about this band's versatility, even from the first gig he started to experiment. Like, he goes "Hey Jeff, do you know 'The Lady Is a Tramp?'" I said, "Yeah!" He says, "Well, can you sing it?" And that's what happened on the first gig: I sang "Lady Is a Tramp," and it sounded like "I Saw Her Standing There," with Roy trying to cop that exact groove! So he started trusting this band right away.

Q: What was the most fulfilling aspect of your experience with Roy?

A: My personal thing was when he was able to rip into a solo without a lot of accompaniment when it was just me and the 8-string bass with him. So there was a lot of room to do what he did and experiment, and then Ray and I kind of music-directed him with "stop time" and stuff like that, but never really took him out of what he did. When you're playing with a more "traditional" blues band, you play your solos and then you stop and you're comping behind

somebody else. That isn't really what happened in our band. It was him, and arrangements on the spot. There were a lot of things going on in my head simultaneously: it was like, I'm doing a gig, but I'm being asked to be me! Now I'm feeling 14 again, and idealistic about why I started!

Q: Roy gained the admiration of many legendary guitarists, but not their level of fame or recognition. How come?

A: The difference between Roy and those guys is that Roy was not the least bit conscious of his own image. He would get onstage and wear whatever he wanted to wear; he was not interested in any visual trends, he was strictly a real guitar player, you know what I mean? There were times when Ray and I wanted to leverage him into something bigger, and he simply wasn't interested in pursuing it. It was a different kind of mindset; he just wanted to play the guitar, but he wanted to play his way. He was the antithesis of "showmanship." He wasn't lighting his guitar on fire, making himself look a certain way, or playing licks over and over to impress the crowd, like so many people are now. I think he was one of those guys who just wanted to work, but he was stuck being a genius! And with that came a lot of the demons.

Q: So he wasn't conscious of his "brand?"

A: Hard to say…it seemed that way to me, but how do I know? He took all the real answers with him.

Interview by John Montagna

Writer's Note: Mr. Ganz's comments have been edited for brevity and consistency.

Photo of Roy Buchanan by Tom Morton of the Hochberg Photo Collection

Roy Buchanan: the life and death of the man who said no to the Stones

By Ed Mitchell (Classic Rock) June 19, 2019

Roy Buchanan inspired Jeff Beck, Gary Moore and Joe Bonamassa, but suffered a life of addiction and died a bluesman's death

(Image credit: Paul Natkin / Getty Images)

If you can recall the final shot in Martin Scorsese's 2006 Irish mob movie The Departed, then you've experienced the genius of Roy Buchanan. Moments after Mark Wahlberg's Massachusetts State Police Sergeant Dignam guns down Matt Damon's mob mole Colin Sullivan, the camera pans round to capture a rat scurrying along the balcony rail of Sullivan's apartment. As the gnawing rodent reaches centre frame, Roy Buchanan's blues-fuelled instrumental version of the country standard Sweet Dreams bursts into life.

Sweet Dreams, released in 1972, remains the finest moment in the career of the man who was damned with the accolade 'the guitarist's guitarist'. Lauded by the likes of Jeff Beck, Gary Moore (who covered the blues-rock thriller The Messiah Will Come Again) and, more recently, Joe Bonamassa, Buchanan never attained any real fame or fortune during his lifetime. These days he's as infamous for apparently turning down an offer to join the Rolling Stones and his mysterious death in a Virginia jail cell in 1988 as he is for his music. Yet Buchanan's legacy as a guitarist punches way above that of many of the rock stars who held him in such high regard.

Born in Ozark, Arkansas in 1939, Leroy 'Buch' Buchanan was a master of the Telecaster who elevated Leo Fender's humble "working man's" electric guitar to the level of a Stradivarius violin. It was Buchanan, along with fellow doomed genius Danny Gatton, who seeded the ongoing obsession with Telecaster tone. He pioneered the use of Fender's first-born six-string's volume and tone controls as on-board effects. Despite the massive developments in guitar technology in the 70s and 80s, Gatton and Buchanan proved that the most versatile solid-body electric guitar ever designed just happened to be the oldest and simplest.

Like Gatton, Buchanan was most famously associated with a 1953 Fender Telecaster. Nicknamed 'Nancy', this beaten-to-hell survivor has become as iconic as Buchanan himself.

To understand Buchanan's impact on the history of the Fender Telecaster, you need to explore the guitar's origins. Leo Fender, a lap steel and amplifier manufacturer based in Fullerton, California, began working on a solid body electric guitar concept in the late 1940s. Fender essentially took the design of his lap steels and adapted it into a six-string that could be played like a traditional 'Spanish' guitar.

Crucially, Fender didn't play guitar himself. He approached the project as a problem solver. Existing guitars had big, hollow bodies. They had a tendency to squeal with electronic feedback when amplified, and their mahogany necks would likely as not snap if the guitar was dropped. Fender introduced a solid body to drastically reduce feedback and introduced a bolt-on neck that could be replaced easily if damaged.

Christened the Esquire, the new single-pickup guitar was not your classic overnight success. Introduced at a trade show in 1950, it was savagely ridiculed, with one wag dubbing it "a toilet seat with strings…" Later that year a two-pickup version, the Broadcaster, was launched. After a challenge from the Gretsch company, who made drums with a similar name, the guitar was renamed the Telecaster in 1952.

The "toilet seat with strings" soon began to develop its own vocabulary thanks to players such as country jazz shredder Jimmy Bryant, Ricky Nelson and Elvis Presley sideman James Burton, and the Bakersfield icon Don Rich of Buck Owens & His Buckaroos.

Blues artists including Muddy Waters, Albert Collins and Buchanan himself soon discovered that this basic little guitar was a tonal chameleon. Many people still don't know that Jimmy Page used a '59 Telecaster on the first Led Zeppelin album, and not the Gibson Les Paul they assume they hear. Buchanan fan Jeff Beck pulled squawks, wails and sitar sounds out of his monumentally pimped 50s Tele with The Yardbirds.

For Buchanan's part, he mined the Telecaster's lap guitar heritage, manipulating the instrument's volume and tone controls with his pinkie to emulate the sound of wailing country steels. He could simulate a phasing effect, palm muting along the strings, and would flip from aching long sustained bends to breakneck-speed blues runs in a split second. The latter is a major element in Joe Bonamassa's style. It's all there in Sweet Dreams, from the opening faded in D, E and F# notes to the nitro'd flourish just after the one-minute mark. And that sound, man! Before guys like Buchanan, great guitar tone was really just a happy accident. He taught us to treat it like the Holy Grail.

Like his favourite guitar, Buchanan refused to be typecast as a player, splicing threads of rockabilly, country, jazz and pop DNA into his blues-rock delivery. He was a jobbing guitarist his whole life, your classic gun for hire, and guys like him needed the skills to play any style of music in order to survive and keep paying the bills. One element of Buchanan's character that was true to the blues tradition was his tendency to self-mythologise.

The oft-repeated story that he turned down an offer to replace the then recently sacked Brian Jones in the Stones in 1969 (the job that eventually went to Mick Taylor) has never been established as fact. If he'd ever wished to be anointed by rock'n'roll royalty, it went down differently from he would have liked.

When Keith Richards reminisced about Buchanan in a 1998 interview with Rolling Stone, his comments weren't exactly tinged with fondness: "Eric [Clapton] and Ronnie [Wood] and I pissed in his beer once [laughs]. It's the only time we ever got that mean with anybody. It was an Atlantic recording session in the seventies. I said: 'Go ahead, Eric, get your cock out. We'll be pissing in that fucker's beer. He's being too pushy.' Eric will deny it, of course, but don't worry about that, I've got Ronnie Wood to back me up."

It's possible that Buchanan's claim that he said no to Mick and Keith is what pissed off the Stones guitarist. Especially if the invitation was never actually extended to him in the first place. Maybe he was considered, but then it's likely that anyone who could play guitar and not take the spotlight off Mick Jagger was in with a shout. That's what did for Small Faces refugee Steve Marriott, apparently – how could you have someone with a voice like that and about as laid-back as Speedie Gonzales sharing the stage with Jagger?

The Stones thing is not the only squeaky board in the back story. Even the tale of how Buchanan came into possession of his Telecaster 'Nancy' blanches a little under closer scrutiny.

Apparently, while working a day job as a barber, Buchanan saw someone walk past the shop window carrying the battered old Telecaster under their arm. "I knew that guitar was mine, you know?" he said later.

“I walked out, right in the middle of a haircut, and I said: ‘Where’d you get that guitar?’ I just told him: ‘I want it.’ I said: ‘I’ll get you the most beautiful guitar you’ve ever seen, and I’ll trade you straight across.’

“I left work that day and went to a friend of mine with connections and said: ‘I want a purple Telecaster.’ He had it before the sun went down. We swapped guitars, man. That was it. It was like he knew it was my guitar, too.”

While the yarn is not completely implausible, laying his hands on a purple Tele at short notice, even back in the Swinging Sixties, feels like a bit of a stretch. It made for a good story, however, and Buchanan was only continuing a blues tradition that stretched back to the Mississippi Delta of the late 1920s and early 30s – spooky myths pulled in the punters at your local juke joints.

Troubadour Tommy Johnson, who wrote Canned Heat Blues, put the rumour about that he’d sold his soul to Satan in exchange for killer guitar skills. Time: midnight. Place: an unspecified crossroads. Of course, the origins of the myth became confused over the years, and by the release of Robert Johnson’s King Of The Delta Blues Singers compilation album in 1961 the pact with Satan story was attributed to Robert Johnson.

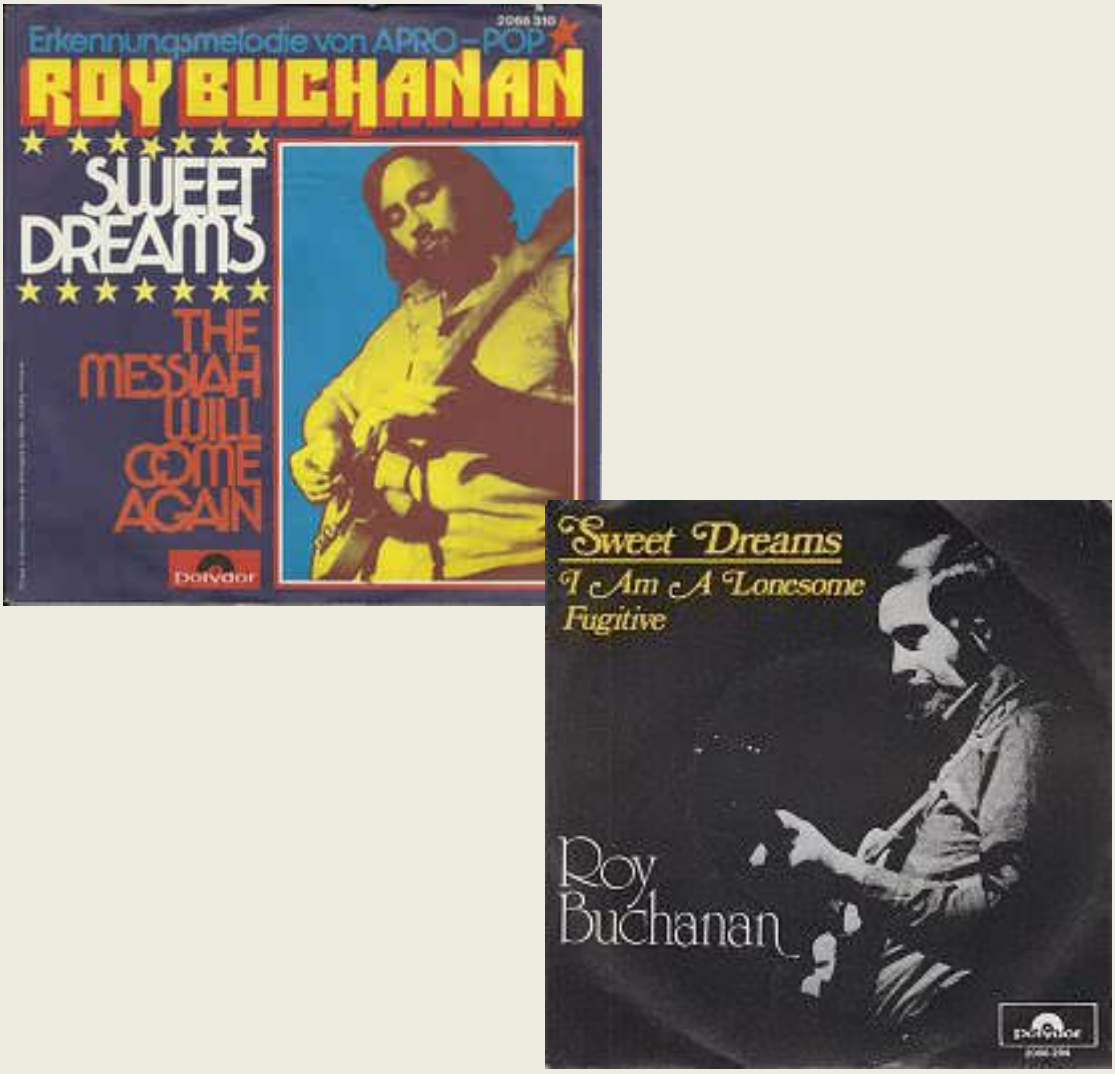
If Buchanan was telling porkies, he really didn’t have to. Like Robert Johnson, it’s the jaw-dropping guitar chops that are the real story, even if the rock’n’roll myth machine likes you to go out with a bang.

Roy Buchanan’s death is still the subject of fierce debate. Officially ruled a suicide, he was found hanging in a cell at Fairfax jail in Virginia, his shirt tied around his neck, on August 14, 1988. Some claim that bruising around his head prove that he had been assaulted after being arrested, for public intoxication following a domestic dispute. We’ll likely never know the truth. It was a tragic end for a guitar genius, yet the circumstances were suitably dark and mysterious for a blues musician. In a further tragic twist, fellow Telemaster Danny Gatton committed suicide in October 1994.

In the aftermath of Buchanan’s death there was the inevitable increase in interest in his back catalogue. Ultimately, Roy Buchanan remains a cult figure, the guitarist’s guitarist that not even Martin Scorsese can pull out of the shadows. Danny Gatton eventually grasped the fame that he craved, only for it to fuel a depression that would lead to his suicide. Buchanan, according to an interview he conducted shortly before he departed for the last time, faced no such demons.

“Probably the reason I never made it big is because I never cared whether I made it big or not. All I wanted to do was learn to play the guitar for myself. You set your own goals for success. And when you succeed, it don’t necessarily mean that you will be a big star, make a lot of money, or anything. You’ll feel it in your heart, whether you’ve succeeded or not.”

Buchanan didn't become a big star or make lots of money, and he probably didn't say no to the Stones. But the man who turned guitar tone into an art form attained successfully that one thing every guitarist dreams of: a unique sound that can't be claimed by anybody else. That's what sweet dreams are made of.



Roy Buchanan

By **Vintage Guitar**

Roy Buchanan

The Life and Times of Roy Buchanan

By Phil Carson

Roy Buchanan and his battered 1953 Telecaster guitar got inside your head and grabbed you in the gut. He had eclectic musical tastes, an arsenal of techniques, a devotion to craft, and something to say. And he said it with soul.

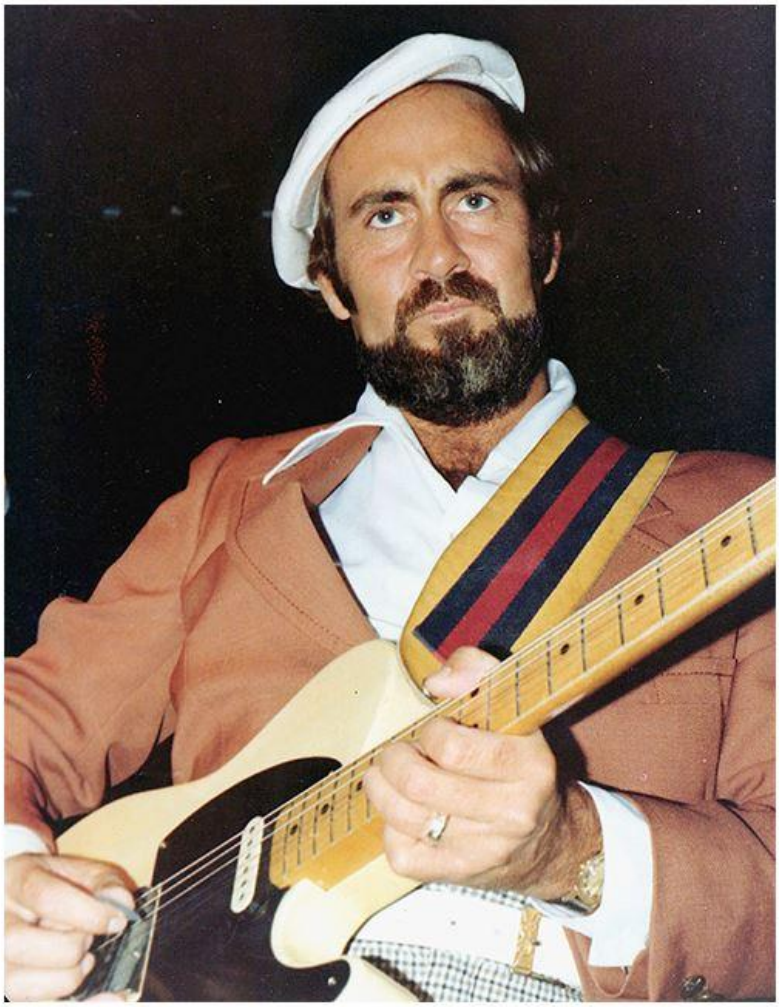


Photo by Seymour W. Duncan.

Those are mere generalizations, of course, and Buchanan commanded such diverse skills it is hard to generalize about him. The single impression emblazoned upon my mind, 25 years after seeing and hearing him perform for the first time, is his emotive power – he conveyed feeling. Buchanan serenaded, saddened, exhilarated, riveted, and hypnotized his audiences, all in the space of an hour's performance at the small clubs he preferred. On his Tele he expressed the known range of human emotions and more, including intuitive matters of the heart and mind that defy description. In Buchanan's hands the Telecaster sang, soared, screamed, whispered and wailed like it never had before, or has since. He could play virtually anything he imagined, and his imagination knew few boundaries. He was that damn good.

Buchanan could be hypnotic, but that's not to say his playing was exclusively ethereal or transcendent. On the contrary, it was often the gut-grabbing

immediacy, the attention-demanding, trebly nature of his Telecaster sound that took country, blues, rock and roll, or anything else he tried someplace it hadn't been. In contrast to many lead guitarists, his genius often poured forth as he backed a singer. As a sideman, sometimes in his own band, he produced imaginative rhythm work and fills. When it came time to solo, he composed riffs of astonishing dexterity and beauty. Often he took time to craft them for maximum melodic and emotional effect, for he had little compulsion to impress. At other times Roy came out, as one reviewer put it, "…with his pants on fire," cranking out commanding leads from the get-go. At the climax of a solo, he might go over the top, working the strings from the nut to the bridge, using all five fingers of both hands to create a mind-bending orgy of sounds. The fingers of his right hand could move in a fingerpicking blur that has been described by a former bandmate as resembling dancing spiders. He pioneered numerous techniques, from the pinched harmonic (or "squealer") to his manipulation of the Telecaster's simplified tone and volume controls to produce wah-wah effects that predated pedals by a decade.

Buchanan's techniques stunned, puzzled and intimidated other players. Still, it was always his expressions – the musical and emotional effects he achieved through technique – that set him apart. Roy had a way of playing a note, a chord, a whistling harmonic or a steel guitar-like lick at the precise moment it produced the greatest emotional impact. It seems natural, in retrospect, that Buchanan made his mark primarily as a performer, not a recording artist. Though he made a few hit records, his music came alive on the stage of a darkened nightclub in a way that bred affection and loyalty in his audience, the devoted denizens of the midnight hour. He took listeners to places of ineffable beauty, or seared them with tortured blues. Crowds rocked clubs to their foundations with demands for "More!" Buchanan's music was consistently soulful, searing and mysterious – words that describe both his guitar style and his personality. One reflected the other.

Though many great electric guitarists might be said to combine technical virtuosity and emotive power, with Roy Buchanan there was always more, and not all of it good. His seemingly boundless talents were matched by a penchant for forbidden fruits and a confounding predilection for anonymity. Sensibly, he enjoyed his privacy and time with family and kept fame and its attendant pressures at arm's length. Neither good fortune nor bad luck ever changed Buchanan's natural aversion to the spotlight. One has to admire his humanity, even as forces beyond his control swept him up and pushed him onto center stage. After his "discovery" by various media in 1971 – 15 years after he began his professional career, a career that seemed permanently stalled – and recording and touring offers poured in, Buchanan told an interviewer, "This star business scares the hell out of me."

Roy's homespun approach often protected him, but it also took its toll. Through a combination of Scottish taciturnity, deep shyness, a sensitive spirit, a rural upbringing and a journeyman's cynicism, Buchanan carved out a crooked path for himself, one strewn sometimes with obstacles of his own

making. There is much to puzzle over in Buchanan's contradictory character, his extraordinary musical gifts, the ups and downs of his lengthy career and his horrible death. He could be humble and kind, and when he indulged his taste for forbidden fruits he could be opaque, difficult, even menacing. Asked about his past or his techniques, Buchanan often bent the truth – as any good storyteller does – to a point just shy of breaking. He dispensed his own brand of "country mojo" at will and, for the most part, people bought it. "Country mojo" could be a powerful thing. As it turned out, however, it could not banish demons, or bend steel bars.

Despite all this, Roy Buchanan contributed as much as any individual to the vocabulary of rock and roll. His work drew admirers from every field in popular music, from rock and roll heroes to jazz stylists, from R&B belters to country rednecks, from stars to anonymous fellow journeymen. The firmament of stars who discovered in Buchanan the essence of American roots music included John Lennon and Paul McCartney. The Rolling Stones, so it is said, asked Buchanan to join their band (he is said to have declined). Eric Clapton saw Buchanan perform once and proclaimed him "…the best in the world." Buchanan set a youthful Robbie Robertson (later of the Band) on a stylistic course of his own. Jerry Garcia of the Grateful Dead touted Buchanan's "…amazing chops." Jeff Beck learned Telecaster techniques from him, became a friend, and continues to hold him in awe. In jazz circles – not often a source of admirers for rock and roll players – Les Paul, Charlie Byrd, Barney Kessell, and Mundell Lowe were quick to recognize and praise Buchanan's talents (and they still do).

These nods might embarrass or seem ridiculous to Buchanan, were he still alive, for his modesty and matter-of-factness matched his musical talent. In fact, in a career that reached from the inception of rock and roll in the mid '50s to rock's tattered shadow in the '80s, Buchanan acquired a reputation in small but knowledgable circles as one of the very best. Yet on the night of his death he remained as anonymous to the general public as he had been throughout his life.

So the story of Roy Buchanan's life and times follows a hard road riddled with pathos. Nonetheless we must allow room for warmth, humor, and compassion because he himself so often exuded those traits. Buchanan was a simple country boy who, despite life's hardships and disappointments, wished to live a private life. In any effort to understand this complex artist and his contributions, one theme seems apparent: Roy Buchanan and his music and guitar playing should be described and appreciated, if not explained, as the sum of certain quintessential American influences. A sense of place is important. Growing up in rural Arkansas and California shaped him in the traditions of country music. His urban explorations in Los Angeles, Shreveport, Chicago, Toronto and Washington, D.C. provided access to blues, rhythm and blues, and jazz. Hitting America's roadhouse circuit in '56, at the dawn of rock and roll, propelled him on an odyssey of road trips that lasted 32

years – an unusually long career in which he continued to evolve and garner new audiences and admirers.

That story, though it is just one man's life, has wider implications. Following it illuminates the travails of this country's working musicians, the men and women who are somehow compelled night after night to produce joy for millions, despite the overwhelming odds that such a pursuit virtually guarantees perpetual anonymity, poverty, and perhaps, an early grave.

Buchanan in 1957. Photo by J.D. Buchanan.

Roy Buchanan was born Leroy Buchanan on Sept. 23, 1939, in rural Ozark, Arkansas, which straddles the Arkansas River in the northwestern corner of the state. Today, Ozark remains a sleepy, peaceful place, but you can get there via highway. In the '30s, by contrast, "Goin' to Ozark was like goin' to China!" said one local.

Leroy's father, Bill Buchanan, was of Scottish extraction and farmed the river bottoms there as a sharecropper during the Depression. Bill and his wife, Minnie Bell Reed, eventually had four children: J.D. (born in '26), Betty ('33), Leroy ('39), and Linda Joan ('44). Two years after Roy's birth the family moved to Pixley, California, in the heart of the San Joaquin Valley, where Bill worked as a farm laborer. In Arkansas, sharecroppers kept a share of the crops they raised and paid the rest to the landowner, while in California laborers followed the harvest in a thousand fields belonging to others. Roy himself would one day tell the fib that his father had been a preacher, a story repeated ever since by writers who never asked questions (J.D. Buchanan once told me, "If my father ever went into a church, the roof'd fall in on him!").

Minnie tried to improve her children's lives by getting Leroy music lessons. He'd flirted with the guitar when he was about five years old, learning a few chords. At age nine, Leroy's folks got him a red Rickenbacker lapsteel and lessons from Mrs. Clara Louese Presher, an itinerant music teacher from nearby Bakersfield. Leroy took lessons for three years. Near the end, Mrs.

Presher found out that Leroy had never learned to read music. Instead, he had learned his lessons by ear and repeated them note-for-note. She broke down and cried. But she imparted a lesson Buchanan never forgot. “If I can’t feel the music, I can’t play,” he once told an interviewer. “Mrs. Presher was really into that. She would say, ‘Roy, if you don’t play with feeling, don’t play it.’”

Leroy listened to steel players on the radio and grooved to Jerry Byrd and others who made steel guitar part of modern country music. Nearby Bakersfield had its own distinct country sound, flavored by Telecaster guitar players like Buck Owens and Roy Nichols. Leroy absorbed it all and impressed school assemblies and church recitals with his ability to play the steel guitar parts to any song on the radio. “He played all the Hank Williams songs that were playin’ back then just exactly like they were on the record,” said Freddy Ramirez, a childhood friend.

Marvin and Paul Kirkland hired Leroy to play lapsteel in their band, The Waw Keen Valley Boys, in ’50 or ’51. Leroy was about 12 years old and night after night he stole the show. About ’52 he picked up a standard, flat-top guitar and learned to pick in the Roy Nichols style. Within a couple years he experienced the blues on a jaunt to Stockton, California, with his older brother.

At high school, Leroy put together a band called The Dusty Valley Boys, with buddies Darrell Jackson and Bobby Jobe, then he and Jobe got professional work in the San Joaquin’s honky tonks with bandleader Custer Bottoms. Leroy’s interest in the guitar eclipsed his interest in school and by age 16 he’d left home for Los Angeles to stay with his older sister and brother. He took his Martin acoustic and a hollowbody Gibson electric. By this time he could make his electric guitar sound like a steel, bend strings, and play anything he heard on the radio. The radio was playing new sounds, like Elvis Presley’s “Mystery Train.” Rhythm and blues had given birth to the frenzied sounds of rock and roll, and Buchanan wanted a piece of it.

A Hollywood shyster named Bill Orwig hustled Leroy Buchanan into a cheesy rock and roll orchestra with drummer Spencer Dryden (later of the Jefferson Airplane and New Riders of the Purple Sage) called The Heartbeats. This band can be seen briefly in the loopy period film, Rock, Pretty Baby.

“We had a similar love of rhythm and blues and down home rock and roll, so we hit it off real well,” said Dryden. “We had a band and all of a sudden we’re making money! This is at the beginning of everything. 1956. Elvis is king. James Dean is still alive. Bobby sox and rock and roll. Everybody was looking for an in. None of us knew what we were doing. But Bill Orwig had a scheme.”

Orwig’s scheme, essentially, was to rip off The Heartbeats and make money for himself. When Orwig stranded the band in Oklahoma City it was every man for himself. Roy nabbed a job as staff guitarist on “Oklahoma Bandstand” in Tulsa. The Human Tornado – Dale Hawkins – made an appearance, capitalizing on his super hit, “Susie Q” (recorded with James Burton the year before), and Buchanan followed him to Shreveport. Thus began Buchanan’s

real rock and roll career. In June of ’58 Hawkins and Buchanan recorded Willie Dixon’s “My Babe” (a hit for Little Walter in ’55) at Chess Records in Chicago, Roy’s first commercial recording. His edgy, dead-thumb intro and his Scotty Moore-style cascading notes still sparkle.

Hawkins and Buchanan toured the country for nearly two years, Dale honing his stage performance, Roy whipping out the best rock and roll licks anyone had ever heard. Of course, Hawkins had a reputation for picking guitarists, and a litany of greats filled that spot before and after Buchanan: Sonny Jones, James Burton, Carl Adams, Kenny Paulsen, Scotty Moore, and Hank “Sugarfoot” Garland, to name a few. Hawkins and Buchanan learned to drink, fight, and sleep sitting up in a station wagon doing 60 miles per hour, and to take little white pills that eased a barbaric rock and roll lifestyle. And of course they learned how to bring the house down every night. Rock and roll required a lot of sweat and blood to make it good.

“I was one of the hardest task masters in the world,” Hawkins told me with a hard look in his eye. “After each set we’d have a meeting and I would go over whatever went wrong. And go over it and over it. I was one of the few people that could handle Roy. Not physically, but spiritually. I could make him play what I wanted.” Hawkins wanted a band that knew how to back him, but which could break loose on cue. “I was adequate, but Dale would really make you work,” Roy would recall later. “He wouldn’t leave you alone for a second and I was all for that.”

The next few years found Roy and famed studio bassist Joe Osborn (VG, October ’98) in a succession of bands, from Jerry Hawkins to Bob Luman (who took Roy to Tokyo in December of ’59), making records and touring the country. By 1960 Buchanan based himself out of Washington, D.C., and that year he recorded two versions of “After Hours,” sometimes referred to as “the black national anthem” (waxed first by the Erskine Hawkins Orchestra in 1940, Buchanan modeled his own version on Jimmy Nolen’s 1956 take for Federal Records, where Nolen’s guitar follows the original piano solo). Buchanan recorded one take at a languid pace, another at a raging clip. The results establish that he had become one of the most dexterous electric blues guitarists of his day, at age 21 (the “raging” take is likely to appear on Alligator Records’ upcoming box set – see “First Fret” column in this issue). There were other white blues guitarists around, to be sure; Lonnie Mack, Link Wray, Travis Womack, and Steve Cropper were already working, as well as the earlier crop of black blues musicians exemplified by, say, Hubert Sumlin. But few could claim superiority to the country boy from Pixley. By this time Roy had grown a beard and let his hair grow. To complete the bohemian look he developed a set of unnerving, strange eyes. He’d also traded in his Gibson hollowbody for a Telecaster.

In Buchanan’s hands the Tele came alive. He could play blues so sweet, or accent country music with sounds like a steel guitar. He learned to make the guitar cry by striking a note, bending it, and making the sound swell by

manipulating the volume knob with the pinky on his right hand. Using the pinky on the volume control and his ring finger on the tone control gave him a wah-wah sound. He did it his way, the hard way.

In October of ’60, Dale Hawkins and Buchanan were playing The Rocket Room in Washington, D.C., when a young female admirer named Judy Owens introduced herself to Roy. She liked the way he played guitar, she told him. A year later they were married, forever altering Buchanan’s professional trajectory. Before settling down, however, Buchanan joined Hawkins on a trip to Canada in January ’61 and changed rock and roll history.

Hawkins’ band played Toronto, where his cousin, Arkansan turned Torontonian Ronnie Hawkins, ruled Yonge Street – the town’s entertainment strip. Ronnie lured Roy away from Dale, mostly to tutor the Hawk’s talented but unsophisticated guitarist, Robbie Robertson. As Roy explained once, “Ronnie was very strict about how he was backed, and Robertson would either overplay or underplay. He’d be playing lead when Ronnie was singing and it just wouldn’t work out. So I showed him how to do it, because that’s what I was really into, backing up people and making them sound good.”

“He did all these tricks, weird sounds, and bending things down and bending the neck and playing with volume control. It was a very, very frightening experience,” he said.

“He could play anything I wanted him to play, and play it better than anyone else,” Ronnie Hawkins said. “Robbie was super good for his age, but Roy had been out there longer. He was the master. Anyway, Roy had many things to do and it just wasn’t going to work out. What he needed was discipline – playing day and night with a goal. He was too much of a free spirit for the times. I’ve always been the boss.”

Besides, Hawkins added, Buchanan seemed to be getting into mind games. “You didn’t know if he was superintelligent or just out of this world!”

In the summer of ’61, while playing in Virginia with a band of friends dubbed the “Bad Boys,” Buchanan married Owens and his wandering days were numbered. He put in nearly two years in the Philly area with Bob Moore and the Temps, the house band at Dick Lee’s Musical Bar in Belmawr, New Jersey, where Seymour Duncan got to know him (see sidebar). Les Paul himself stopped by to investigate rumors of Buchanan’s genius, and was amazed.

“We’d never heard anything quite like what Roy was doing,” Paul said. “He interested the hell out of me. He’s not playing an arpeggio the way you learn an arpeggio. If you had studied the instrument you played it right straight on, the chromatic scale you’re taught in school. This guy was anything but conventional – he was just out there. He was unrestricted, as far as what he played. If he felt like getting from here to there, it didn’t matter how he got there. If he didn’t pick it, he plucked it with his other fingers. There were no rules with Roy. He was cruisin’ down his own lane.”

Roy lent his explosive guitar work to dozens of records on Dick Clark's Swan label in Philadelphia with various artists, including the Temps, and under his own name. He'd never had a hit of his own, though he'd played on a few. When drummer Bobby Gregg recorded and claimed credit for "The Jam," built around Buchanan's signature riffs, Roy got a solid dose of disillusionment with the music industry. "The Jam," without his name, hit near the top of the R&B charts for 1962 (incidentally, Roy made guitar history when his pinched harmonic appeared on another Gregg release, "Potato Peeler"). With the birth of their first child, and with Roy getting wacky on pills, the couple moved to Mt. Rainier, Maryland, straight into the house of Roy's mother-in-law. He'd lived the first era of rock and roll, 1956 to '63, but his roaming days seemed gone for good.

1964 brought The Beatles to America, and America's appreciation of its own homegrown talent seemed to fade. Journeymen like Buchanan could have blown George Harrison off the stage. Instead Roy made do, as with legions of blues and jazz players before him, playing in area clubs as a hired gun. Washington, D.C. and the surrounding Maryland suburbs harbored innumerable venues and live music ruled the day. Throughout the '60s Buchanan's reputation grew in the D.C. area as he gigged with Danny Denver, the British Walkers (an all-American group looking to cash in on the British craze), the Kalin Twins, and a numbing procession of other groups. Meanwhile, Roy's family grew to more than a half dozen children. Buchanan played constantly to feed them, but he sometimes tarried after gigs, disappearing for days, aggravating an already fractious domestic situation. By '67 Buchanan could be found playing covers and intergalactic blues at a kaleidoscope of Georgetown bars. While the Beatles ruled, Hendrix burned, and Townsend smashed, Buchanan blazed in obscurity. A nearly 90-minute tape of one of Buchanan's bar sets from this period reveals the guitarist toying with new ideas on renditions of Hendrix's "Purple Haze," Jimmy Reed's "Baby What You Want Me To Do?" and Bill Justis' "Raunchy."

In March of '68 John Gossage gave Roy tickets to see the Jimi Hendrix Experience at the Washington Hilton. Buchanan was dismayed to find his own trademark sounds, like the wah-wah that he'd painstakingly produced with his hands and his Telecaster, created by electronic pedals. He could never attempt Hendrix's stage show, and this realization refocused him on his own quintessentially American roots-style guitar picking. A local guitar playing youngster named Danny Gatton began showing up at Buchanan's gigs, striking up a friendship and a rivalry. Buchanan, the elder, mentored his young friend. Gatton had lightning speed and other uncanny abilities, but he never exuded soul like Buchanan.

These were bleak days. He set aside his guitar and in January of '69 enrolled at the Bladensburg Barber School, hoping to acquire a skill that would help feed his family. Only a country as big and great as America – so full of promise and heartbreak – could submerge and disguise a talent as amazing as Buchanan's. Given the circumstances, it should not surprise that the

chronology for this period remains murky. At some point rocker Charlie Daniels signed Roy to record a studio album for Polydor Records, and they assembled enough tracks in Nashville, but Buchanan canned the LP, complaining that Daniels had made him sound too much like everyone else (four tracks turned up on Polygram's 1992 collection, Sweet Dreams). Buchanan later told journalist Tom Zito that at this point he turned down – through Daniels – a job offer from the Rolling Stones stemming from Brian Jones' death in July 1969. It's a great story: a guitarist too hot, too disinterested in fame to join the Stones. Unfortunately, Daniels himself told me he had never even heard that story, nor spoken to the Stones. Could this oft-repeated tale simply be one of Roy's "greatest hits," one of the greatest stories ever told in rock and roll circles?

Buchanan's stories were always plausible, yet one wonders. Consider the tale of how he acquired his trademark '53 Tele. Buchanan told an interviewer that someone with a battered old Telecaster under his arm walked past the barbershop where he worked by day.

"I knew that guitar was mine, you know?" Buchanan would recall. "I walked out, right in the middle of a haircut, and I said, 'Where'd you get that guitar?' … I just told him, 'I want it.' … I said, 'I'll get you the most beautiful guitar you've ever seen, and I'll trade you straight across.' I left work that day and went to a friend of mine with connections and said, 'I want a purple Telecaster.' He had it before the sun went down… We swapped guitars, man. That was it. It was like, he knew it was my guitar, too."

By 1970 Buchanan had resumed playing for lounge crooner Danny Denver at The Crossroads bar in Bladensburg, and it was from there, with his '53 Tele doing the talking, that word of Roy's talents finally spread. Locals had long known about him, and his reticence to record had already become mythic. He got his own band together, The Snakestretchers, and strained his friendship with Danny Gatton by luring away the latter's organist, Dick Heintze. Buchanan bucked his contractual obligation to Polydor by releasing a down-and-dirty LP of the Snakestretchers in performance, which was sold in a burlap bag at the group's gigs (today the "Burlap Bag" album is a highly valued collectible).

The press took note. An article by Bill Holland in the Washington Star introduced Buchanan to area readers and a prominent feature in the Washington Post by Tom Zito that followed caught the interest of Rolling Stone, which reprinted Zito's article. Zito immortalized the Crossroads by describing it as "…dark and musty and the waitresses constantly pick up your beer bottle to ask if you want another." Zito observed that, "Buchanan reacts to [attention] with a…disinterest that creates its own mystique. 'I'm only a guitar player,' he says, scoffing at praise others heap on him."

WNET television producer John Adams read Zito's reprinted piece in Rolling St one, took a close look for himself and moved ahead with a documentary on

Buchanan. Fame finally came a-callin' for Roy Buchanan. In the documentary, however, sitting by his boyhood home in a cotton field outside Pixley, California, Buchanan articulated his own vision of musicianship and success.

"Probably the reason I never made it big is because I never cared whether I made it big or not. All I wanted to do was learn to play the guitar for myself… You set your own goals for success. And when you succeed, it don't necessarily mean that you will be a big star, make a lot of money, or anything. You'll feel it in your heart, whether you've succeeded or not."

Adams arranged to have Roy play with musicians who had influenced him, including a set with Merle Haggard and his Strangers, featuring Roy Nichols on Telecaster, with Johnny Otis with Margie Evans singing ("Goin' Down Real Slow" is featured on the upcoming Alligator box set) and with jazzman Mundell Lowe (Buchanan's lovely rendition of "Misty" is also on the Alligator set). The resulting film, interspersed with a live broadcast with rocker Nils Lofgren from WNET's New York studio, was broadcast on November 8, 1971, and got rave reviews. The documentary shined a spotlight directly on Buchanan, who was too broke to protest. He bit the bullet and ventured forth.

Events snowballed. An American University student, Jay Reich Jr., asked his music appreciation teacher, guitarist Charlie Byrd, who the best rock and roll guitarist in the world was and Byrd advised Reich to see Roy Buchanan at the Crossroads. Reich found Buchanan playing with his back to the audience – Roy often explained this by saying he didn't want people stealing his licks – and with his Fender Vibrolux amp pointed toward the back of the stage. Buchanan told Reich he didn't want people to see the notes coming out of his amplifier either, but the reason was more practical – he felt turning the amp backward softened his sound for a small room. Reich became Buchanan's manager and engineered gigs up and down the East Coast, culminating in an appearance on June 21, 1972, at New York City's Carnegie Hall. The show sold out and, despite Buchanan's nervousness, he played well (at least one track from Carnegie Hall, "Since You've Been Gone," will be featured on the upcoming Alligator release).

Peter Kieve Siegel, a producer at Polydor with experience recording American folk and roots musicians, lured Buchanan back to the studio with assurances of artistic control.

"I went to see his set at the Crossroads," Siegel said. "Somehow we carved out this compromise that Roy and his band would come to New York and record exactly what they wanted to."

The Siegel-Buchanan partnership resulted in the eponymous Roy Buchanan (recorded in July '72 and rush-released a month later) and Second Album (recorded in October '72 and released in early '73). The first featured an eclectic mix of Buchanan's own compositions, blues and country standards ("The Messiah" became Buchanan's signature, with its stately, haunting melody of stinging, ringing guitar notes and its autobiographical lyrics, "…I've

walked in a lot of places I never should have been, but I do know that the messiah, he will come again.”). Second Album offered a number of deep blues, including Buchanan’s remake of his old favorite, “After Hours,” some old time rock and roll, a country number, plus another autobiographical piece, an intimate portrait of Buchanan’s sanctified inner life titled “Thank You Lord:”

“Thank you Lord, saw your sunshine today,

Bless you Lord, got to see my children play,

May not be the right way to pray,

But I want to thank you anyway”

In a reverential tone, Buchanan sketched his devotion with ethereal circular picking and a quiet burst of gorgeous scales. The blues and rock numbers on the album – including the classic “Tribute to Elmore” – were sparingly recorded, and represented American roots music at its best.

Critics loved both albums, though sales did not measure up to Polydor’s expectations, leading to Siegel’s departure. Buchanan had long ago disbanded the Snakestretchers and assembled a crack live band with Heintze still on organ, but that band too disintegrated after returning from England in May ’73. That fall, Buchanan made a third LP, That’s What I’m Here For, produced by Reich, which proved uneven and was roundly condemned by Rolling Stone. The stronger tracks were fiery indeed, however, and included “Hey Joe,” Buchanan’s tribute to Hendrix, as well as “Roy’s Bluz” and a beautiful country blues titled “Nephesh” – Hebrew for “soul” (one story that has been confirmed: During the sessions for this record, Buchanan met John Lennon, who was mixing an album in an adjacent studio. Lennon offered to play on Buchanan’s album, and invited the guitarist to lay down some licks on his LP, but Buchanan blew him off).

Despite the reviews, Buchanan toured with perhaps his best band ever, including a blue-eyed soul singer, Billy Price, bassist John Harrison (both from Pittsburgh), and drummer Byrd Foster. Heintze had been replaced by protege Malcolm Lukens on organ. In the summer of ’74 the guitarist recorded In the Beginning with studio musicians, another Polydor effort. The LP proved more consistent than its predecessor, though less brilliant. Buchanan and Reich settled on the idea of a live album to satisfy the remaining provisions of Polydor’s contract. Two sets at New York’s Town Hall were recorded the evening of November 27, 1974, resulting in Live Stock, a spellbinding showcase of Buchanan’s talents and one of the best live electric guitar records ever made (this author attended both shows that evening and can recall thinking that Buchanan’s playing seemed a bit more restrained than usual – small wonder, as he obviously had recording on his mind and, indeed, achieved near studio-like perfection in his playing).

The record included “Reelin’ and Rockin,’” a pure swing number. Price offered “Further On Up the Road,” the rhythm and blues song made classic by Bobby

"Blue" Bland. Roy sang "Roy's Bluz" and "I'm Evil," both incendiary blues songs that showcased his ability to shred an audience to pieces. He even played "Hot Cha," a soft country melody set to a cha-cha beat and once performed by Junior Walker.

While mixing the album, Reich ran into Eric Clapton in the lobby of a New York hotel and pressed a tape of Live Stock mixes on him. Shortly afterward, Reich noticed Clapton had added Buchanan's arrangement of "Further On Up the Road" to his own repertoire.

"I knew he'd gotten that from Roy, from that tape, because he leaves out the same verses Price left out on Live Stock," Reich said. "It wasn't Roy's song and it wasn't the most obscure song in the world. But [he should have acknowledged Roy] in some way."

By this time, Jeff Beck had encountered Buchanan and his Telecaster-fueled American roots music. Beck told an interviewer, many years later, that he'd caught the WNET documentary on television in November '71 and "…just sat there aghast for about an hour. It was some of the best playing I've ever heard. I just said, 'Who is this man?' The next time I saw Bill Graham, I said, 'Tell me about Roy Buchanan.' He defied all the laws of verse-chorus-verse and just blazed."

Buchanan built a word-of-mouth reputation for taking clubs by storm, though the general public remained largely oblivious. Fans preaching the Buchanan gospel in that day were often met with the disheartening query, "Roy who?"

Buchanan turned to Atlantic Records, where he had a standing offer to record since Ahmet Ertegun had seen him perform at Carnegie Hall in '72. Roy obtained an enormous advance and went into the studio to record A Street Called Straight, a reflection of his struggle to stay sober and clean. This uneven effort, produced by Arif Mardin, contained several great tracks including a version of Hendrix's "If Six Was Nine," and "Good God Have Mercy," by Billy Roberts (who wrote "Hey Joe") specifically for Buchanan. The guitarist dubbed one powerful instrumental, "My Friend, Jeff," in honor of Beck. Later that year Beck released Blow by Blow, featuring "'Cause We've Ended As Lovers," dedicated to Roy Buchanan.

For his next album, Loading Zone, Atlantic assigned fusion bassist Stanley Clarke as producer. Clarke allegedly advised Buchanan not to play any upstrokes during the sessions. Initially overjoyed by a duet with Steve Cropper on the Booker T. & the MGs' "Green Onions," Roy's hopes were dashed when Clarke sped up the tape to make the duet seem like a battle.

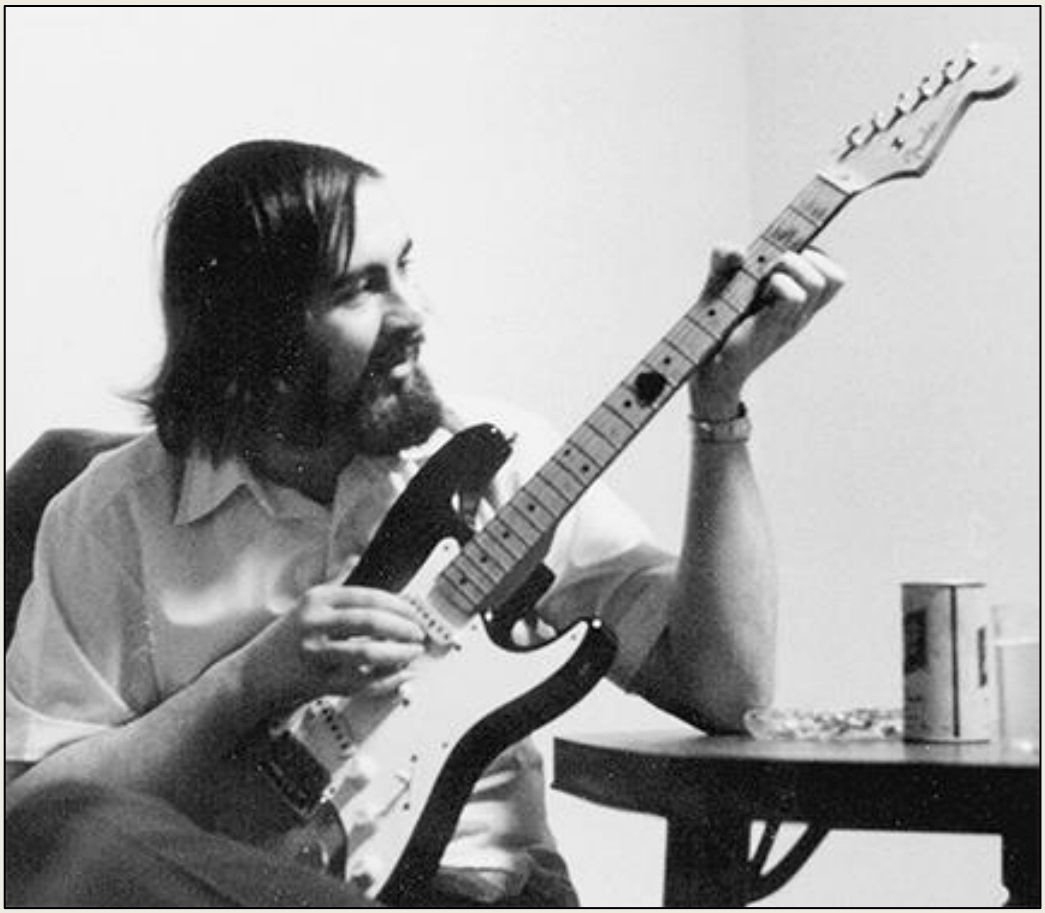
Another LP, You're Not Alone, followed. Despite solid sales, the records didn't measure up musically to Roy's first two, and Atlantic wasn't thrilled by sales. To be fair to Clarke, Buchanan had a habit of showing up at a studio with little or no prepared material, leaving producers to scramble for an approach. But whatever had worked with Pete Siegel, the Atlantic recording sessions

frustrated Buchanan, who later acknowledged his responsibility for a passive approach to making records.

All was not dim: the tapes from a June ’77 Japanese tour resulted in another great performance album, Live in Japan, which would never be released in the U.S. (though two tracks were released on Polygram’s Sweet Dreams), so it was revealing of the guitarist’s predilection for mystique when he declared this hard-to-find record one of his best performances.

By the end of the ’70s several factors conspired to send Buchanan’s career into a tailspin. His favored band had called it quits after the ’77 Japanese tour. Over the next half-dozen years he rarely fielded his own combo, often relying on pickup bands for a tour or one night. An attempt at producing his own album, My Babe (recorded at the Record Plant and distributed by the independent Waterhouse Records), fizzled. Buchanan took a hiatus from recording.

During the My Babe period, Buchanan was hospitalized with unknown but severe injuries. He and his wife always insisted that he had been beaten up by cops when arrested for some ill-defined reason. At least one close observer of the family asserts that Buchanan was injured in a botched attempt at suicide



Buchanan in his kitchen in the Spring of ’71. He was just about to trade a six-nights-a-week gig at The Crossroads in Bladensburg, Maryland, for relatively lucrative tours and Carnegie Hall. He’s strumming the photographer’s Strat. Photo by Robert Berman.

by hanging while spending a night in jail around New Year's Eve 1980.

By the early '80s Buchanan's fortunes had ebbed. He traveled from gig to gig, playing with different pickup bands, sometimes shining in alliance with rockabilly singer Scot Anderson. The fact his wife, Judy, booked his gigs – despite a total lack of experience in the music business – might have complicated the struggle. And the ubiquity of cocaine in the early '80s added a dash of danger.

Close observers point out that during this period Buchanan abandoned playing his favored '53 Tele, hinting at underlying meanings. The Tele, in any case, had been the subject of numerous attempts at theft over the years. Buchanan said that alone did it for him. But there is an unconfirmed story he lent the guitar to another player or tech for repairs, and received it back with the pickups damaged. He tried Strats, new Teles, even Les Pauls and, finally, just before his death he had a custom model built for him (and commercial sale) by the Fritz Brothers.

The sun broke through the clouds once again when Buchanan played Albert's Hall, a club in Toronto, in late '84/early '85. Alligator Records founder Bruce Iglauer happened to be at the club and he was impressed. The next time Iglauer saw Buchanan, at the Aragon Ballroom in Chicago, his amplifier blew a fuse in the middle of his set and Iglauer adroitly stepped forward to change it, an act that cemented a trust between the two men – and a recording deal.

Mindful of past problems, Iglauer determined to shepherd Buchanan through a successful recording process. Alligator producer Dick Shurman also worked on the Buchanan sessions and suggested material by older blues artists that might fit the style and limited vocal range. Buchanan brought home demos to develop original compositions, as well.

"Roy loved to smoke his cigars and Bruce would be firing up, as well," Shurman told me. "My wife would cringe when we'd have our pre-production weekends here at my house because of the cigar smoke. Roy used lemon Pledge on the neck and strings of his guitar, for lubrication. So I always knew it was a Roy project if the air was full of cigar smoke and lemon Pledge."

In '85 Alligator issued When a Guitar Plays the Blues, an evolution from previous efforts. Those who knew Roy in the '70s thought his raw emotive power had been compromised, while others found the slicker approach musically savvy and stunning in its own right. Iglauer and Shurman reached for an uptown gloss, using singer Otis Clay and veteran Chicago session players to complement Buchanan. On this and two more Alligator releases, Larry Exum played bass and Morris Jennings played drums. Roy used a new Telecaster for the initial sessions. Later, for another Alligator album, he would use a goldtop Gibson Les Paul.

According to Dave Whitehill, a talented player Buchanan befriended in this period, Roy made another major departure from custom – he plugged in a Boss DD-2 Delay Pedal.

"The pedal beefed up his sound and could recreate tape echo effects," Whitehill told me (Whitehill's transcription of Buchanan classics, The Roy Buchanan Collection, has just been published by Hal Leonard). Roy enjoyed his new sound and he addressed criticism by saying he wanted to evolve and attract a new generation of fans. Critics agreed with the result, and When a Guitar Plays the Blues garnered a Grammy nomination for best blues album of the year.

The guitarist's reinvigorated career led to professional management and tours followed. Buchanan and his new power trio format traveled across the U.S., to Europe, Australia, and Japan in the next several years. In '85 and '86 he played with six-string bassist Jeff Ganz and drummer Ray Marchica, while in '87 and '88 he often gigged with bassist Cary Zeigler and drummer Vince Santoro.

Buchanan returned to Alligator's studios in '86 to record Dancing On the Edge, with Delbert McClinton on vocals, Donald Kinsey on guitar and Stan Szelest, a former Hawk, on keyboards. Hot Wires, issued in '87, relied on many of the same players, with Kanika Kress replacing McClinton on vocals. The mix of Buchanan instrumentals and good-natured blues covers on the Alligator records proved consistently popular, though sales were never spectacular.

On a personal level, Buchanan's renewed success seems to have re-awakened old demons, as well. The late '80s were marked by hit-and-miss efforts at staying on the wagon, though observers differ on how much anguish this may have caused the man himself.

In '88 Buchanan toured the U.S. opening for The Band. Robbie Robertson had been gone since The Last Waltz in '76, and Richard Manuel had ended his fight with his own demons in March of '86, when he hung himself in a shower using his own belt. Buchanan and the remaining Band members jammed memorably on "Willie and the Hand Jive" from their early days. Before taking off for Australia that spring, Buchanan shaved his head completely. Some thought it had to do with a stricter, self-imposed approach to sobriety, but drummer Vince Santoro recalled that the guitarist was losing his hair and simply wanted a new look.

Buchanan's summer tours took a temporary hiatus after an August 7, 1988, outdoor show at Guilford Fairgrounds, in Connecticut. His last encore had been his take on Albert King's "Drownin' on Dry Land." Then he went home to Reston, Virginia, for a break. He had an upcoming gig with Johnny Winter at the Toronto Blues Festival and plans for a fourth Alligator LP. He'd been talking about making it an all-instrumental record. He had just received the first production models of the Fritz Brothers' guitar. On the afternoon of

August 14 Roy recorded a short sketch of a new song he'd been working on, then his wife gave him a ride to a nearby shopping mall to run some errands.

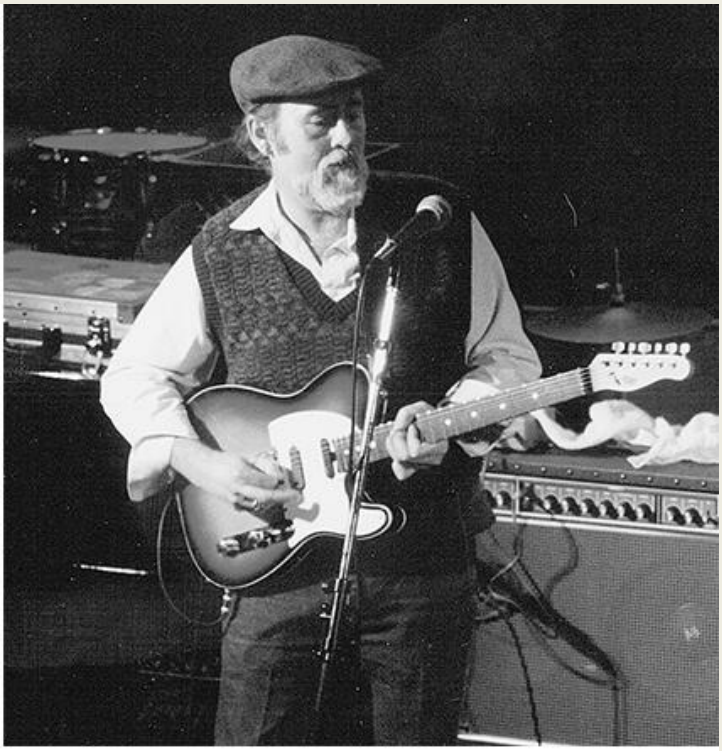
Roy stopped by a tobacco store to buy some cigars and headed over to Ruby Tuesday's for a few beers. When he returned home that evening he was loaded and had a stranger in tow. Judy became incensed and called the police. Buchanan tore the phone from the wall and walked out. He was picked up by Fairfax police near his home, walking down tree-lined Glade Street. Two officers in one car proceeded to the Buchanan home and talked to Judy. Two officers in another car transported Buchanan to the Fairfax County Adult Detention Center where he was turned over to the sheriff's department, charged with public intoxication.

According to Carl Peed, now sheriff, then PR officer, shortly after Buchanan was placed in holding cell R-45, he was discovered with a crushed larynx and died en route to the hospital. The sheriff said an investigation showed that the 220-pound Buchanan had hung himself from a waist-high bar in the cell door using his own t-shirt.

There are still missing pieces to the puzzle of what happened that night. Even 10 years later, a hard look at the evidence requires withholding judgment. At Buchanan's funeral, one former band member recalled that Judy opened the coffin for them.

"It was obvious he'd had his head bashed in," this witness said. "There were bruises on his head. I saw them." The Fairfax County coroner's report did not mention bruises on Buchanan's head. Thus questions have arisen that still call out for answers.

If he took his own life, perhaps darkness won out in the end. If he was killed, we've done him a disservice by drawing attention to his demons. Roy Buchanan had something musical to say – something deep inside him, often beautiful and too often painful – and it only came out when he had a guitar, preferably his '53 Tele, in his hands. Despite the difficulties and missed opportunities, Buchanan's soulful honesty lives on.



Buchanan at Nightstages, Cambridge, Massachusetts, in January '88. He's playing a contemporary Tele, having retired his beloved '53 from touring. Photo by Gary Bolin.

Roy and Me

A Personal Perspective

By Seymour Duncan

The early '60s was a great time to be a guitar player, and growing up in Southern New Jersey offered me the opportunity to cross paths with many great musicians. One was a guitarist named Roy Buchanan.

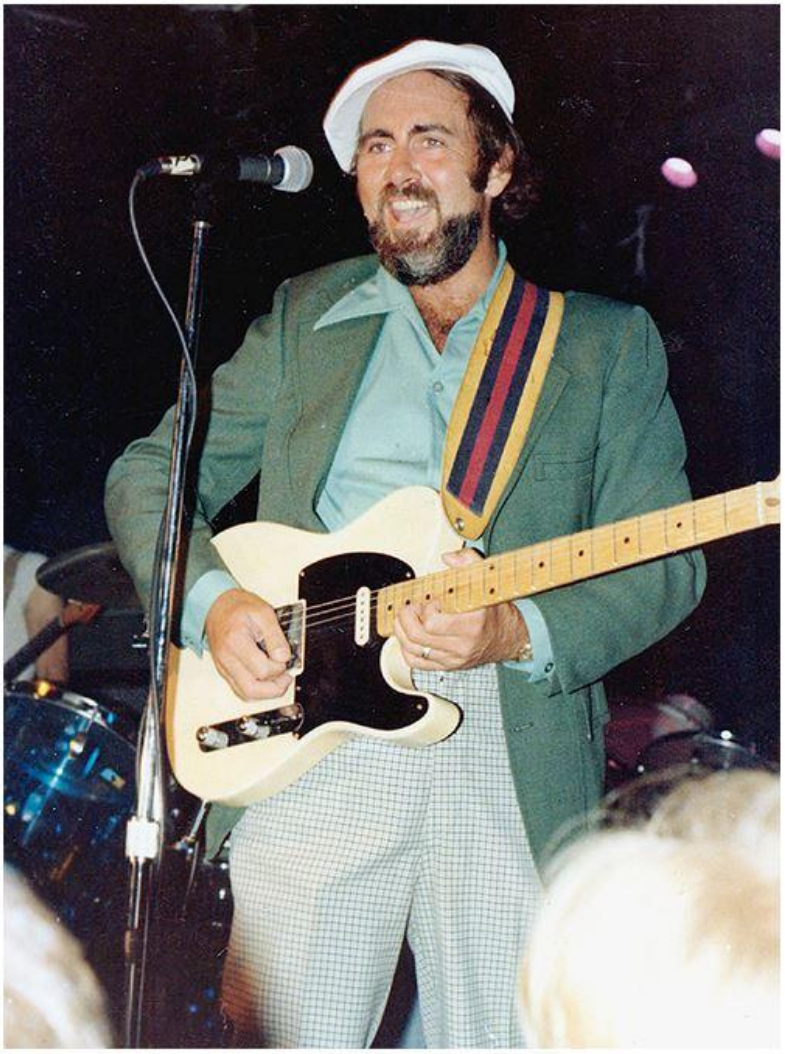


Photo by Seymour W. Duncan.

I was introduced to Roy by a cousin of mine. Roy was playing with Bob Moore and the Temps at a South Jersey club called Dick Lee's. After the gig they'd usually visit the restaurant where my cousin worked. Our first meeting held a glimpse of how bright our friendship would be. I was 13 years old, and Roy invited me to watch him play a jam session at the club.

My family went to Dick Lee's the next Sunday to watch the jam and to see the guitarist everybody was talking about. The club's bar curved around the bandstand, so the band played right behind the bartenders. I watched Roy while sitting atop a stack of Coca Cola boxes under the bar. He usually stood on the left side, a step behind the rest of the band. Other guitarists were always there, trying to get a glimpse of Roy and his many tricks, and I always laughed when Roy would turn his guitar just enough to be out of view.

At the time he played a '53 Telecaster, worn and beat. He used it on his early recordings and it sounded great. Roy's equipment had a homemade appeal to it; his speaker system was a 4′ X 4′ piece of plywood with 16 five-inch speakers and a Bogen PA amplifier. But this was the stuff he used to make some of the most soughtafter records on the East Coast, including one featuring Roy

playing with Bobby Gregg and Friends on a single called “The Jam,” released around ’61. Roy recorded another song with Bobby Gregg around ’62 called “Potato Peeler,” where he played one of the first pick harmonics on record.

Roy knew how I loved to play and work on guitars, and between sets he’d let me change his strings while we talked.

During one of these discussions he told me about using an A string from a tenor banjo as a replacement for the high E string on my guitar. In the ’60s, only a few companies made strings, and almost all had wound G strings that were hard to bend. Roy showed me how to make a lighter set by eliminating the bottom E string and using the A string for the bottom E, the D for the A, the G for the D, the B for the plain G, and the high E for the B. You then attached the ball end from an old string and twisted it around the loop-end of the banjo string.

Roy also taught me to play harmonics with the pick and thumb, and manipulate the tone and volume control to simulate steel guitar sounds. The action on Roy’s Tele was pretty high to give him clean, clear notes and better sustain. He told me about turning my amp around and to mic from the back for a smoother tone. And he used a penny under the middle saddle to add sustain to the D and G strings. This raised the two strings without extending the height screws on the brass bridge saddle (to reduce radiated vibration from height adjust screws turned all the way up).

When you’re 15 or 16 years old, you always want to see what the pros are using. Roy would play various clubs in Wildwood and Ocean City. In ’65, I was playing at a club in Ocean City called Tony Marts. Another band playing there included singer/guitarist Billy Windsor, who later became the singer in Danny Gatton’s band. There was also an after-hours club called the Dunes, where all the musicians listened to Johnny Caswell and his band. Roy was working on new material at the time, and would go to listen to sax players. He especially loved King Curtis, whom he had worked with in the early ’60s. I’d occasionally walk down the street to a coffee house where Todd Rundgren and The Nazz performed.

While hanging out with a band called The Sidekicks, guitarist Mike Burke and I would visit Roy when he played at another club in Wildwood. The three of us would play instrumentals like “Honky Tonk,” by Bill Doggett and Billy Butler. I usually used Roy’s ’53 Telecaster and his 4 X 10 Fender Bassman amp. After ’66 I was touring and was usually out of town when Roy was playing. I’d hear stories from friends about some new technique Roy was doing, and I missed seeing him. When I’d see Roy at jam sessions, I’d sit with his wife, Judy, and his kids. We’ve been friends since those days. Roy was a guitar hero in Southern Jersey and is the reason many of my old guitar buddies play a Telecaster today.

After leaving New Jersey in ’67, I was working in Lima, Ohio, at a club called The Villa. Roy had moved to Washington, D.C., where he started The Snakestretchers.

Their first album, Buch & The Snakestretchers (Bioya 519), was released in ’71, followed by Roy Buchanan and the Snakestretchers (Bioya) in ’72. The buzz was growing. After Roy’s self-titled first album on Polydor (CD 831413) was released in August of ’72, I was excited Roy was getting the recognition he deserved.

His second album on Polydor, Second Album (Polydor CD 831412) was released in February of ’73. At the time, I was working for WCPO-TV in Cincinnati, doing puppets for “Uncle Al,” a children’s variety show. After one of the shows, Roy called to tell me he was going to play Dayton. At that gig, I went backstage and we talked about a European tour Roy was doing, and how we should meet in England after he toured Germany (where his song “Sweet Dreams” was getting airplay).

Roy arrived in London to do his first concert at The American School of London in early ’73. The show was packed and everybody wanted to talk to Roy. Fans backstage included Neil Young.

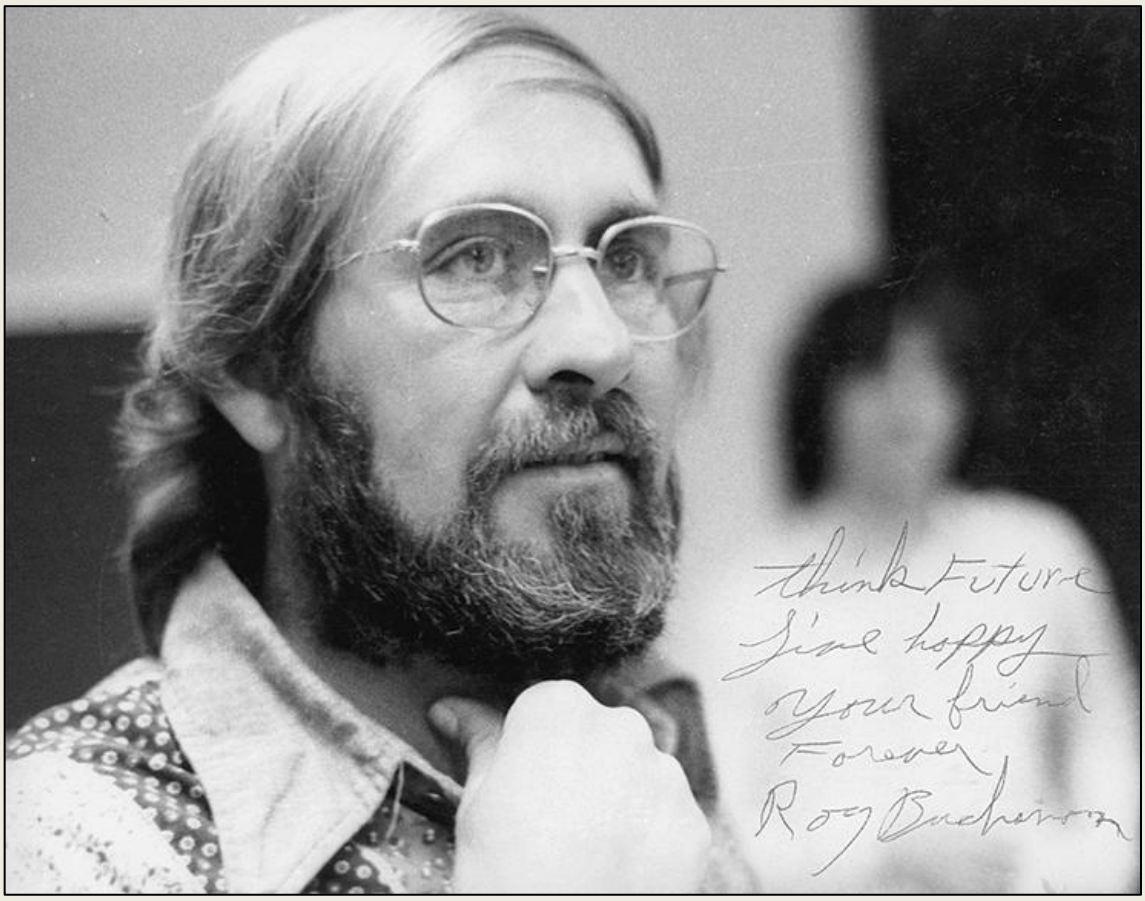


Photo by Seymour W. Duncan.

The next day I went to Polydor with Roy's manager, Jaye Reich Jr., to talk to the A&R department and to see the studio. We met A&R exec Wayne Bickerton, who showed us around and introduced us to the marketing department. About two weeks later I met a new Polydor artist named Chris Harley, and shortly after I started doing sessions with him. Harley's stage name at the time was Chris Rainbow. We had several records on the charts, including "Give Me What I Cry For," and "Electra City." Our producer was a musician named Nicky Graham, who played keyboards and released several records in England.

One of the engineers at the studio gave me reel-to-reel tapes of Second Album and said Roy was going to be recording at the Marquee Club in the next few days, and I remember all the excitement. The Marquee hosted some of the biggest names of the day; The Stones, The Who, Manfred Mann, Jethro Tull, and The Yardbirds (who can be seen playing there in the pop culture movie Blow Up). The recording studio is located in the back part of the Marquee and we all anxiously waited for Roy. And he didn't disapoint. What always blew me away is that Roy never seemed to miss a beat, make a mistake, or break a string. Polydor ultimately recorded several songs there that Spring.

After returning from England, I visited Roy and his family in Virginia and whenever I saw him play, I'd record copies of his live performances. Once, he gave me a mid-'50s Telecaster neck I put on another Tele body and that guitar was later used by Jeff Beck in Rod Stewart's video for his cover of the Curtis Mayfield song "People Get Ready." The pickups were an early version of my Antiquities, which I installed to replicate Roy's sound. I was glad to put Roy and Jeff in contact, and they later paid homage to each other in song. I know Roy wanted to record with Jeff, but time and circumstances never allowed it.

In the years before Roy's passing, I saw him perform countless shows, and I always enjoyed being around him. He provided inspiration and appreciation for tone and technique, and his absence has left a definite void. I was fortunate enough to play at one of his last shows in California.

His passing was very sad for those who knew him musically. There is much speculation about his passing, and I believe he was done wrong. I was with him shortly before his death and he was excited about his family, recording, and his Roy Buchanan/Fritz Brothers Guitar. Judy is a wonder woman who has raised many fine children and grandchildren.

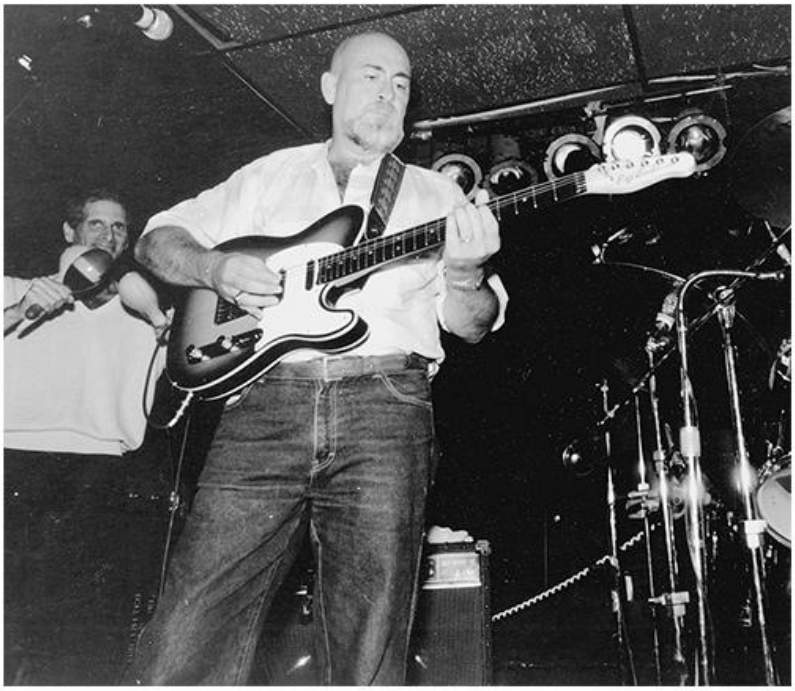
Roy Buchanan was born September 23, 1939, at Ozark, Arkansas, and died at Fairfax, Virginia, on August 14, 1988.

Roy Buchanan – Bluesmaster

More Than a Signature Instrument

By Willlie G. Moseley

The last guitar Roy Buchanan played regularly before his death was unique in many ways. It was even among those rare instruments that had a performer's name as its brand name (as opposed to guitars like a Gibson Les Paul Jimmy Page model or a Fender Stratocaster Eric Clapton Signature Model).



Buchanan digs in with his namesake guitar at a Miami club in one of his final performances. Photo by Roger Fritz.

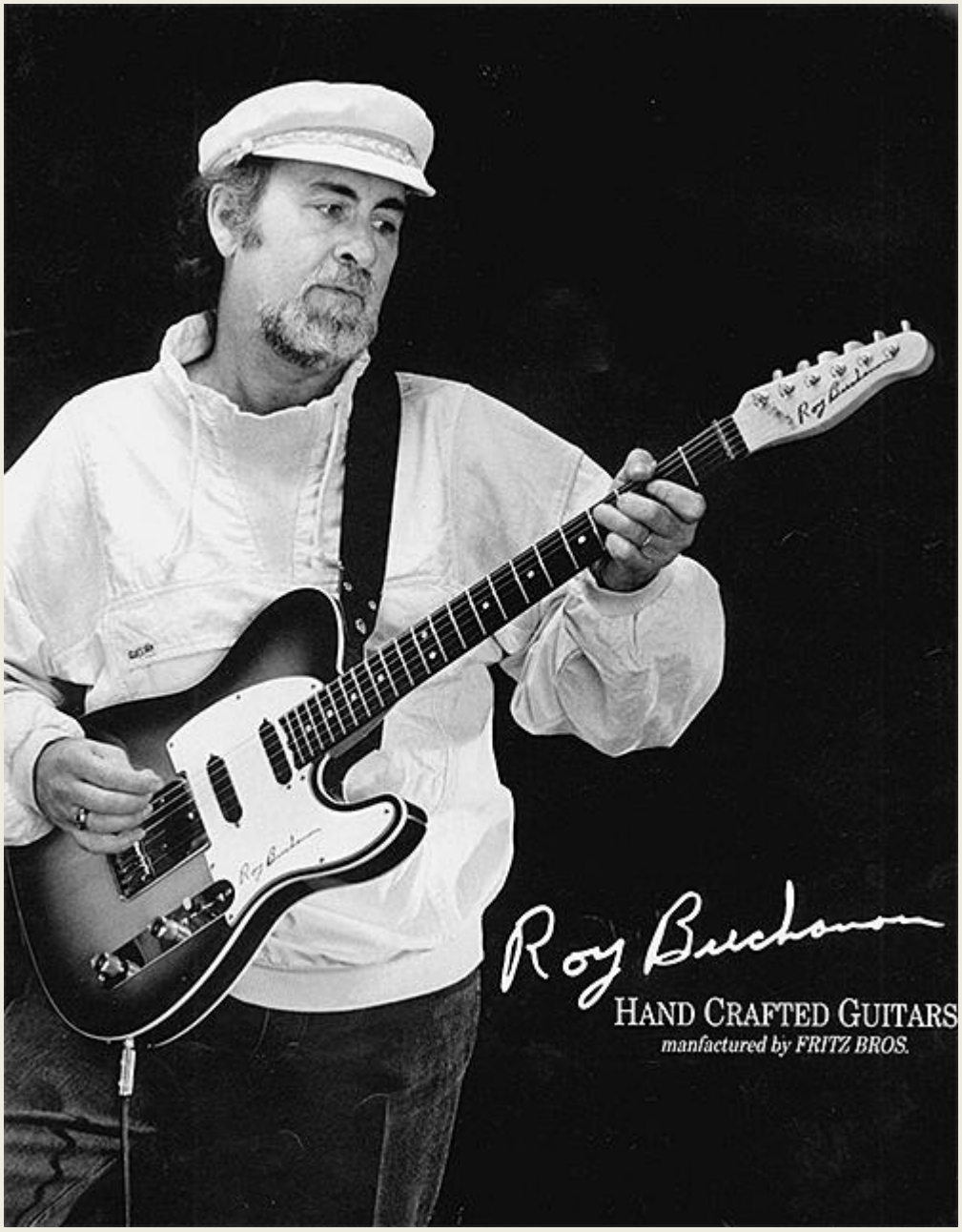
Such brands are few and far between, and other examples include the short-lived Schon guitar from the mid '80s (veteran rock guitarist Neal Schon helped design them and invested in the project), the Roy Smeck guitar (made by Harmony, ca. 1960, a Stratotone variant), and the Gibson-made Carson Robinson guitar from the first half of the century.

But the Roy Buchanan Bluesmasters might be the rarest members of the "proper name brand" instrument club, because each one was handcrafted by a small guitar company that was active for about seven years. But the state of guitar-building dormancy for luthier Roger Fritz and his company, Fritz Brothers, may be about to change.

Roger Fritz had gotten to know Roy Buchanan while employed at a small luthier shop in Nashville, and the first Roy Buchanan guitars were actually built there by Fritz. Following the death of his father, Roger and his wife, Connie, moved to Mobile, Alabama, to care for Roger's mother, and the Roy Buchanan project became an official company headquartered in the Port City.

However, Buchanan passed away about a year after his association with Roger Fritz began. Ultimately, the name on the headstock of Fritz's guitars was changed to "Fritz Bros.," since the endorsement deal with Buchanan was no longer viable.

Original Roy Buchanan Bluesmasters came in three variants: Buchanan endorsed the Standard, which had a alder body, maple neck, and ebony fretboard. All Standards were finished in a three-tone sunburst, and the body was bound front and rear. Early Standards were single cutaway, but had evolved into a double cutaway design prior to Buchanan's death.



Fritz Brothers Flyer promoting the Roy Buchanan Guitar. Flyer courtesy Willie G. Moseley.

There were two upgrade models: the Deluxe was a semi-hollow version with a spruce top, and the Custom was a semi-hollow model with a maple top. The two step-up models had a single slash-shaped f-hole.

Pickups on all models were EMGs, and Buchanan was also enthusiastic about the Fritz-designed active circuitry in the guitars. Utilizing a five-way toggle and push/pull tone pot, a player can command any combination of pickups.

Another unique Fritz-designed item on most Roy Buchanan guitars was the patented Big Daddy nut, made of self-hardening steel. Strings passed through tiny posts instead of grooves, and while Buchanan's own name brand guitars were among the earlier versions with Wilkinson nuts, the guitarist endorsed the Big Daddy that would appear on subsequent instruments.

Buchanan guitars were purchased by George Harrison, Aerosmith's Brad Whitford, Vickie Peterson and Susanna Hoffs of the Bangles, and other noted players. Harrison requested a tortoiseshell pickguard, and can be seen playing his on the cover of his live album. Jody Payne, guitarist with Willie Nelson, used a turquoise Roy Buchanan Deluxe at a Farm Aid concert (watch for an upcoming interview).

Fritz continued to build Fritz Brothers guitars in Mobile until '94, when he went to work for Gibson in Nashville, but Fritz Brothers never technically went out of business. "When I left Alabama, my business license expired, and I never renewed it," Fritz recently told VG. "But I brought all of my equipment to Nashville and I had some leftover parts."

During his tenure with Gibson (a little over four years), Fritz set up the company's repair center and the Bluegrass Division's factory on Church Street in downtown Nashville. He hired and trained other employees, and recalls putting in "…a lot of 14-hour days."

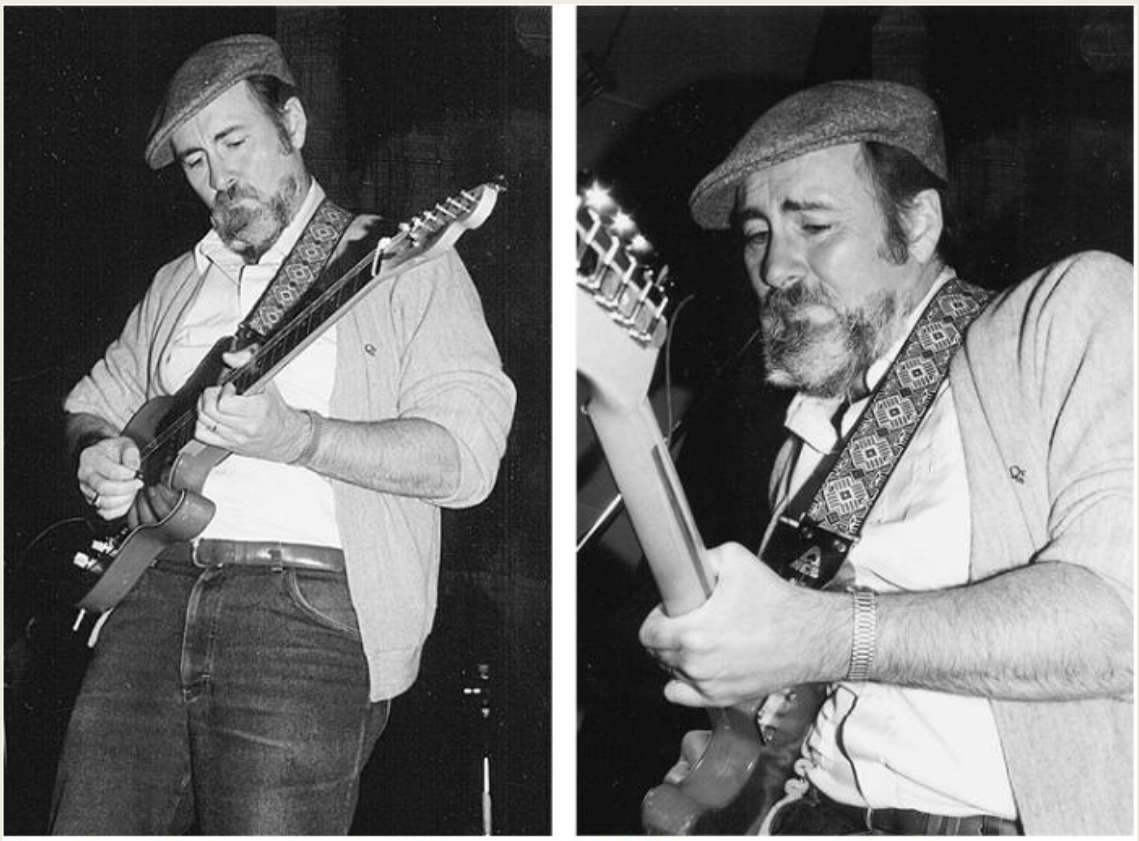
But since around the first of the year, Fritz has been a fulltime musician, playing lead guitar for Shelby Lynne's band. The affiliation with Lynne actually germinated prior to Fritz's departure from Gibson, so it proved an easy transition for the veteran luthier/guitarist.

"It looks like this is going to be a viable thing," Fritz said. "It could be a couple years' worth of work, but I still have my shop up here."

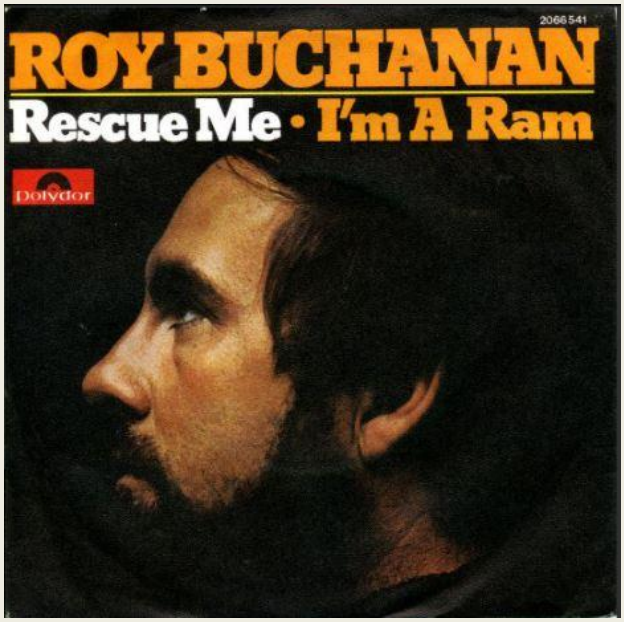
That statement is sure to be intriguing to guitar players who appreciate Fritz's fine luthiery.

"I've already built a couple of guitars this year," he enthused.

So it appears whenever the Fritzes are home, Roger will spend time creating his highly-regarded fretted instruments. And even though the instruments won't be the Roy Buchanan brand, it was his input and use of the handcrafted guitars of Roger Fritz that brought the affable builder to international attention, and Fritz knows full-well that creating high-quality instruments for discriminating players is his way of maintaining a portion of the Roy Buchanan legend and legacy.



Buchanan doing some heavy string bending at Tavastia, Helsinki, on March 3, 1985. Photos by Kaj Mattsson.



Roy Buchanan (1939–1988)

aka: Leroy Buchanan

Leroy (Roy) Buchanan was a guitar innovator whose skill inspired an aptly titled documentary, The Best Unknown Guitarist in the World. For more than thirty years, the guitarist melded blues, country, jazz, and rock music into a unique sound.

Roy Buchanan was born September 23, 1939, in Ozark (Franklin County), the third of four children born to Bill Buchanan and Minnie Bell Reed Buchanan. When he was two, the family moved to Pixley, California, a tiny San Joaquin Valley farming town, where his father was a farm laborer.

At age five, Buchanan learned a few guitar chords. When he was nine, his father bought him a red Rickenbacker lap steel guitar, and, by age twelve, he was playing lap steel with the Wawkeen Valley Boys. He also picked up the standard guitar and learned to play along with songs on the radio.

Buchanan formed a band called the Dusty Valley Boys and began to get professional work in the area's honkytonks. At sixteen, he left home to pursue a musical career in Los Angeles, California. A Los Angeles–area agent, Bill Orwig, enlisted Buchanan to play in a band called the Heartbeats. The band can be seen in the 1956 period film Rock, Pretty Baby. The band fell apart when Orwig left the members stranded in Oklahoma City, Oklahoma.

Buchanan was playing as staff guitarist on Oklahoma Bandstand, a television show in Tulsa, Oklahoma, when rocker Dale Hawkins hired him. They toured together for three years, and Buchanan's first appearance on a commercial recording was on Hawkins's hit "My Babe" in 1958. In 1961, Hawkins's cousin, Ronnie Hawkins, persuaded Buchanan to join his band.

In the summer of 1961, Buchanan married Judy Owens. They settled in the suburbs of Washington DC and had seven children. Buchanan spent the 1960s playing in the DC area in such bands as the Snakestretchers. In 1969, he reportedly turned down a job with the Rolling Stones, preferring to play in local venues.

In 1970, John Adams, a producer for WNET television in Washington DC, made the documentary The Best Unknown Guitarist in the World about Buchanan. Airing in November 1971, it led to Buchanan's signing with the

Polydor label. In 1972, Buchanan recorded two albums for Polydor: Roy Buchanan and Second Album. Both were critical, if not financial, successes. Through the 1970s, he recorded three more albums for Polydor, then three for Atlantic Records. From 1978 to 1985, he recorded no albums, but then he signed with Alligator Records, a Chicago, Illinois–based blues label, and in 1985 released When a Guitar Plays the Blues, his biggest success. It stayed on the Billboard charts for fifteen weeks and earned him a Grammy nomination for Blues Album of the Year. He recorded two more albums with Alligator, Dancing on the Edge (1986), which won the College Media Journal Award for Best Blues Album of the year, and Hot Wires (1988).

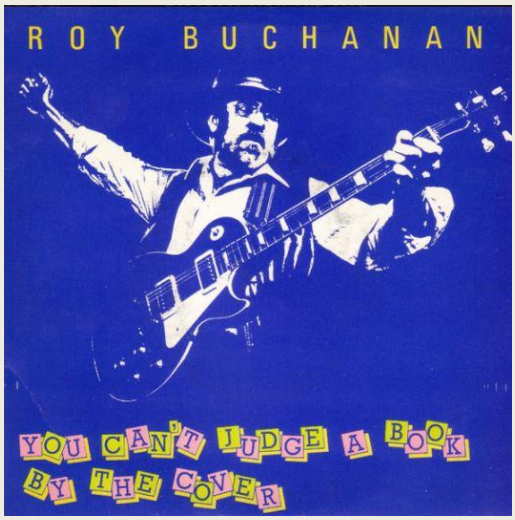
Buchanan's alcohol and substance abuse became persistent problems. On August 14, 1988, his wife called the police to their Reston, Virginia, home about a domestic disturbance, and he was arrested. He died that night in his jail cell, the cause officially recorded as suicide by hanging. But some still dispute this finding.

The guitar innovator never achieved major commercial success, but he had a great influence on many guitarists, including Jeff Beck, Danny Gatton, and Robbie Robertson. His work has been featured on several posthumous releases, including American Axe: Live in 1974 (Powerhouse Records), 20th Century Masters: The Millennium Collection (Polydor), Deluxe Edition (Alligator), and Guitar on Fire: The Atlantic Sessions (Atlantic).

Bryan Rogers

North Little Rock, Arkansas

http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=625



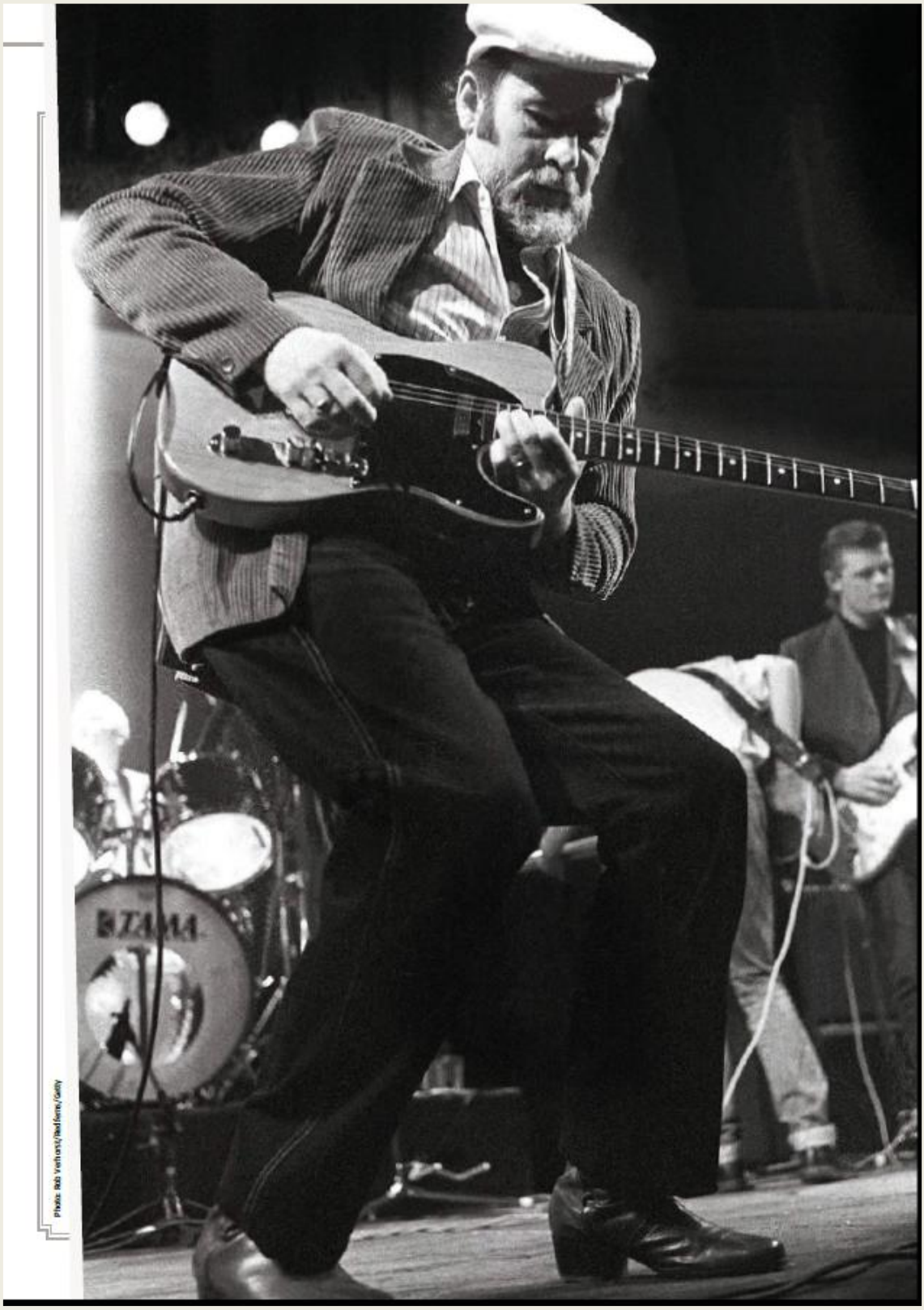


Photo: Rob Verhorst/Redferns/Getty

TRIBUTE TO ROY BUCHANAN

Legend Remembered

Soulful, skilful... Roy Buchanan, a true maestro of the Telecaster, had it all. It's been 26 years since the tragic passing of 'the best unknown guitarist in the world', and Michael Heatley has his story...

You've heard the cliché 'guitarist's guitarist'? Well, Roy Buchanan was all that, and more. Another late great, Mick Ronson, used to feature Roy's aching instrumental version of country classic *Sweet Dreams* in his show, while David Gilmour ranks him as a legend of the six-string alongside Clapton, BB King, Van Halen and Beck. Jeff Beck himself thought so highly of the American guitarist that he dedicated a song on his 1975 album *Blow By Blow, Cause We've Ended As Lovers*, to him.

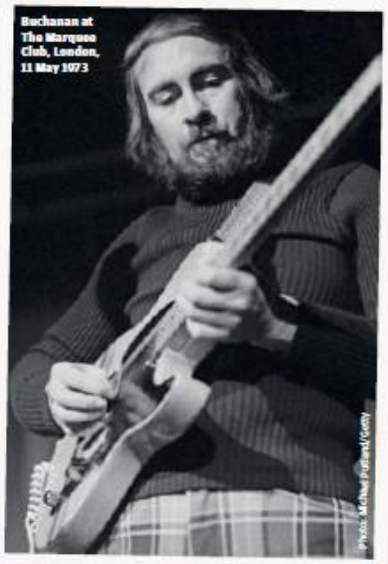
Being Jeff Beck's hero qualifies Roy Buchanan not only as a guitarist's guitarist, but as an enigma's enigma. Myth and reality have constantly combined to make him one of rock's most confusing yet fascinating characters, as this was a man whose incredible instrumental virtuosity was rivalled only by his perverse, wilfully self-destructive nature.

Born Leroy Buchanan of Scots parentage in Arkansas, Roy grew up in the '40s in Bakersfield, California. The town was famous as the home of country music giant Buck Owens, but it was gospel that first got under Roy's skin; his family were devout Christians who attended racially mixed revival meetings. 'Gospel was how I got into black music,' he later recalled, pointing out the close affinity between gospel and blues.

By the age of nine, Roy was playing *The Old Rugged Cross* and *Amazing Grace* to church congregations. He grew to believe a performance should be like a sermon by a fire-and-brimstone preacher, bringing everybody to an emotional climax.

Early lessons on the pedal steel guitar found him memorising the music instead of having to go to the trouble of learning to read it. When his teacher, a middle-aged lady, discovered this she burst into tears and imparted a truth he took to heart: 'Roy, if you don't play with feeling, don't play it.'

Roy was an early Telecaster believer, buying his first one in 1956. 'I liked the tone... It sounded a lot like a steel guitar, he explained. How, at the tender age of 13, he saved away the $120 required to buy the instrument



Buchanan at The Marquee Club, London, 11 May 1973

Photo: Michael Putland/Getty

'I was into backing people up and making them sound good' – Roy Buchanan

is not known, but it proved his ticket to ride, and two years later he'd left home, heading to Los Angeles where he sought out two older siblings.

This was the era of Elvis Presley's rock'n'roll breakthrough, and many managers were looking to profit from what they thought would be a

Photo: Rob Verhorst/Redferns/Getty

passing fad. One such hustler recruited Roy into a band called Heartbeats, newly created to appear in a rock exploitation film called *Rock, Pretty Baby* (Heartbeats drummer Spencer Dryden would later thump the tubs for Jefferson Airplane). However, Roy's first big gig, which lasted three years in the late '50s, was playing lead guitar for Dale Hawkins. This was significant not so much because Hawkins was the maker of US Top 30 hit *Susie-Q*, but because the shoes that Roy stepped into were those of James Burton. '$100 a week and all I could drink' was Buchanan's comment on this upturn in his fortunes. Indeed, alcohol had got him the job with fellow boozer Hawkins, but it would also would prove to be a factor in his eventual downfall. His first recording came around this time, a 1958 version of Willie Dixon's blues classic *My Babe*.

Around '61 he moved on to the employ of Dale's cousin Ronnie Hawkins. The young man he trained to replace him when he moved on, Robbie Robertson, later of Dylan and The Band, later described Buchanan as 'the most remarkable guitarist I had seen'. Roy admitted he did a good job as Robbie's tutor: 'He'd be playing lead when Ronnie was singing and it just wouldn't work out. So I showed him how to do it, because that's what I was really into – backing up people and making them sound good.'

Music history may have been made the world over in the '60s, but not by Roy Buchanan. Having married, he spent most of the decade in Washington DC and at one time worked as a hairdresser. With five kids to support, the road was not an option. However, in 1968 he witnessed a Jimi Hendrix show and, convinced rock'n'roll had passed him by, decided to re-focus on his musical roots. He began playing in earnest again and, just as Robbie Robertson had benefited from his tutelage, the young Danny Gatton began coming to gigs and staying behind to pick up hints and tips.

'I didn't know the material and I didn't figure I could do the job right' – Roy on the Stones

In 1970 he formed a band called the Snakestretchers (recordings of whom, sold at gigs, now fetch premium prices), and his return to full-time music paid off when the *Washington Post* devoted a feature to him. This was somehow reprinted by *Rolling Stone* magazine, following which television picked up on 'The Best Unknown Guitarist In The World', as he was billed,

Roy playing the Paradiso in Amsterdam in '85, three years before his death

with a small-screen documentary. It was time for the journeyman to enjoy some star-quality attention.

After nearly two decades on the boards, Roy Buchanan had yet to begin his solo recording career. This was rectified by *Roy Buchanan* and *Second Album*, released in 1972 and '73 respectively. The first sold a quarter of a million copies, the second double that, each spending three months in the Billboard chart. The albums, like most of Roy's output, mixed songs with instrumentals, and Roy himself exercised his tonsils on *The Messiah Will Come Again*.

Ears were also pricking up over the world as the Stones had allegedly offered him the gig as Brian Jones' replacement before settling on Mick Taylor. Roy turned them down, just as he'd later rebuff Bob Dylan and John Lennon. It seemed he preferred to pilot his own course round the US minor tour circuit rather than be chauffeur-driven as a superstar's right-hand man. 'I didn't want to travel... I didn't know the material and I didn't figure I could do the job right,' was his explanation of the Stones snub.

Second Album, which peaked inside the US Top 100, would prove Buchanan's commercial highpoint. Two more LPs appeared on Polydor in 1973-'74, *That's What I'm Here For* and *In the Beginning*. ↦

Cranked Amps & A Tele Called Nancy

'Nancy', Roy Buchanan's 1953 Telecaster, is the guitar that remains most associated with him. 'It's the best all-round guitar... I keep it stock,' he said in 1972. Nancy had a massive neck, and pickup guru Don Mare says it had a partially-shorted bridge pickup coil, giving a uniquely shrill sound. Buchanan preferred a high action for sustain and kept his thumb wrapped around the neck 'for strength and balance'. He also had '54 and '55 Teles in his studio armoury, while his acoustic workhorses were two Martins, a D-28 and a D-35.

Towards the end of his career Buchanan worked with luthier Roger Fritz to create a line of signature guitars. The Bluesmaster was effectively a sophisticated Telecaster copy, and George Harrison – to whom one of the first production examples was sent – was so impressed he took it on a rare tour of Japan in 1991. Gary Moore has also used the Bluesmaster, which had three single-coil EMGs. Roy appreciated the tonal possibilities of different pickup combinations, and, surprisingly for a long-time Tele man, went as far as to say anyone sticking to one guitar was 'cheating themselves'.

Amplification in Buchanan's early career came from a 4x10" Super Reverb or, more commonly, a 2x10" Fender Vibroluxe, with reverb on 2 and volume and tone on full – but he would use rarely open the volume knob on his Tele to maximum. This, he explained, was why he couldn't play a Les Paul – 'you got to have it full out to get a good sound'. It's said that in his early days at the Crossroads bar in Washington, Buchanan played with his back to the audience so no-one could steal his licks. His Vibroluxe combo, too, pointed away from the punters, but this was apparently to soften his icepick highs in such a confined space.

During his comeback years with Alligator Buchanan combined a Guild T-200 Tele copy with a Les Paul for rhythm work. Amplification varied between a Roland JC120 Jazz Chorus, a 100W Marshall with reverb, or a Peavey Classic 2x12" combo.

Swells, Bends & Harmonics: A Roy Buchanan Style Guide

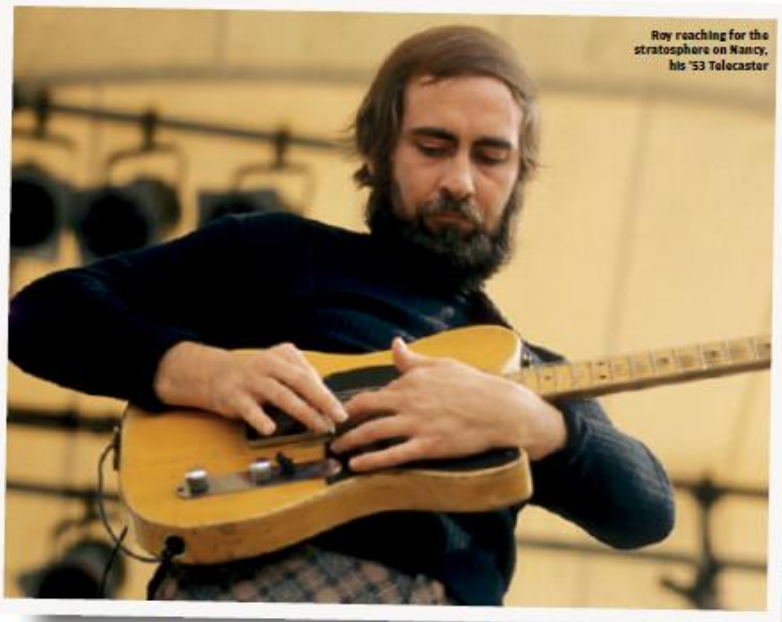
Roy Buchanan's love of fingerpicking was retained from his steel guitar days, but he abandoned picks for fingernails and/or a small mandolin pick. Combining a pick with third (ring) and fourth fingers was a favourite technique, and he would often create lead lines with three-note chord patterns moving up and down the neck. This required careful muting. He also used circular picking, like John McLaughlin and Larry Coryell: listen to *Thank You Lord* on his second album.

Another technique inherited from the steel was using the tone control to achieve a wah-wah effect. In pre-fuzzbox days he 'did a Dave Davies' and slashed speaker cones to obtain a distorted effect, but by and large he eschewed effects, though he appreciated the sounds of Hendrix, Clapton and Beck. Another effect was a pseudo-whammy achieved by pushing down the strings behind the nut. The showboating track *Guitar Cadenza* on *A Street Called Straight* (available via BGO Records in a 2-in-1 CD with Live Stock) displays a motorcycle effect obtained by picking a down-tuned string, plus Buchanan blowing on his Telecaster's pickup to simulate a howling wind.

He was an exponent of hammering-on notes, and would build up speed by practising with a felt pick on a heavily-strung acoustic. He sometimes used his right index finger to roll up the volume knob of his Tele after striking a note, giving a distinctive and almost human 'crying' sound; Buchanan explained he envisaged forming the word 'help' when trying this. It was a technique he'd first witnessed used by steel guitarist Speedy West, who played in a duo with Jimmy Bryant. Another trick of the trade inspired by his steel training was to and bend strings to the required pitch, rather than starting on the desired note.

The effect we now know as 'pinch harmonics' was pioneered by Buchanan. He used his thumbnail to hit the string and then partially mute it, suppressing lower overtones and exposing the harmonics. He uncovered the technique by accident on an early recording called *Pots to Peelings* with Bobby Gregg. Roy called for another take, but the studio staff wouldn't hear of it. Later, record-buyers would ask him how he'd got the sound; 'I had to go back, listen and re-learn it,' he admitted.

TRIBUTE TO
ROY BUCHANAN



Roy reaching for the stratosphere on Nancy, his '53 Telecaster

Photo: David Redfern/Redferns/Getty

Listen up

ROY BUCHANAN
Roy Buchanan
(1971)
Contains two of his best-known tracks, *Sweet Dreams* and *The Messiah Will Come Again* – the last tune in a typical Buchanan performance

ROY BUCHANAN
Second Album
(1973)
The presence of *Tribute To Elmore* (James) makes this a must. This comes teamed with the first album on a BGO Records reissue

ROY BUCHANAN
Live In Japan
(1977)
Buchanan declared this hard-to-find record one of his best performances; it's now available via Repertoire

Gear

Guitars
Fender Telecaster, Fritz Bluesmaster, Gibson Les Paul

Amps
Fender Super Reverb and Fender Vibrolux combos, Peavey Classic, Roland JC120

And another thing...

Roy's first-ever guitar hero was the jazz player Barney Kessel

the latter retitled *Rescue Me* in Europe. His contract ended with *Live Stock*, recorded at New York's Town Hall in late 1974, though Polydor retained the rights to his recordings outside America when he signed for Atlantic. Eric Clapton was a recipient of a pre-release copy of *Live Stock* and allegedly added Buchanan's arrangement of Bobby Bland's standard *Further On Up The Road* to his repertoire soon afterwards.

Back in the studio, Atlantic's Arif Mardin, whose golden touch had recently been applied to the Bee Gees, produced 1976's *A Street Called Straight*, which contained a tip of the hat to Beck in *My Friend Jeff*, while the Stanley Clarke-produced *Loading Zone* (1977) was followed within a year by *You're Not Alone*. Roy wanted Steve Cropper and his MGs colleague Duck Dunn to play on the album, but producer Clarke had never heard of them. Nevertheless the trio jammed out on *Green Onions* with enthusiasm, though legend has it Clarke speeded up the tapes to make it seem like an axe battle. Another live recording in Japan ended this chapter of the Buchanan story, and he resumed a low profile.

Without a band to frame his talent, Buchanan was forever fated to be a super sideman

After another half-decade out of the spotlight and a rumoured suicide attempt, Roy signed for Alligator Records, a new blues label run by aficionado Bruce Iglauer. Given he'd been playing with pickup bands on tours booked by his wife, it was a step in the right direction. Musically, it was the first time he had set out to cut a totally blues-based album.

When A Guitar Plays The Blues was released in 1985. It stayed on Billboard's pop charts for 13 weeks and earned a Grammy nomination for best blues album of the year – reward for the fact that Roy had, for the first time ever, been given total artistic freedom in the studio. Follow-ups *Dancing On The Edge* (teamed with Texan vocalist Delbert McClinton) and *Hot Wires* were released in successive years. He toured the world; a jam with David Gilmour in an Australian club was witnessed by just 200 lucky people. A US tour in support of one-time Dylan backers The Band brought back old memories, even if Robbie Robertson was long gone, and post-gig sessions have entered legend.

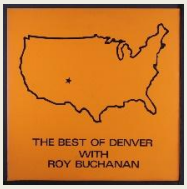
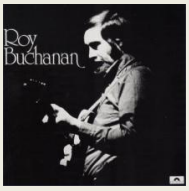
All was looking set fair for a Buchanan revival, but tragedy struck when his youngest grandchild became a cot death victim. This presaged some unusual events, including Roy completely shaving his head. Finally, he was picked up by the police for drunken behaviour in Fairfax, Virginia in August 1988 and, left alone in a cell, where he apparently hung himself. The manner of his death was disputed by his family, and Buchanan wouldn't be laid to rest until a year later.

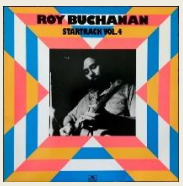
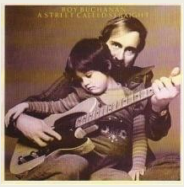
The rock world is full of casualties, but maybe the reason Roy Buchanan is not as famous as he could have been is that he never hooked up with a band that could frame his talents in a suitable setting. With no great vocal ability, he was forever fated to be a super sideman.

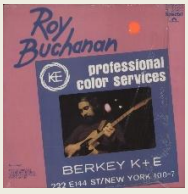
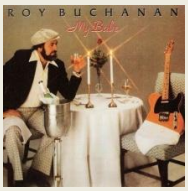
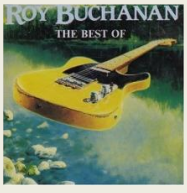
He may be gone, but Buchanan is far from forgotten. In 2006, Martin Scorsese's Oscar-winning movie *The Departed* concluded with *Sweet Dreams*, while 2007 saw French guitarist Fred Chapellier releasing a CD entitled *Tribute To Roy Buchanan*. A book, *American Axe*, by Phil Carson, featured interviews with those who had worked with him, and revealed that Roy's plans had included an all-instrumental offering and a duo album with Les Paul. So let's leave the last word to Les Paul, no mean judge of a guitarist: 'Roy Buchanan and Jimi Hendrix had some things in common. Roy was one of the creators in the pioneering of unusual sounds. It seemed as though I was hearing them come first from Roy.'

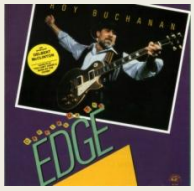
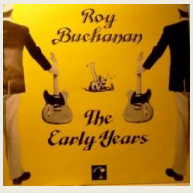
PARTE 2 - DISCOGRAFIA

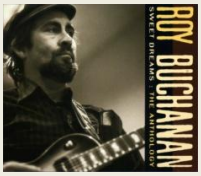
Segue uma discografia que inclui todos os álbuns do Roy Buchanan que pude compilar. Com exceção do primeiro item, só foram relacionados os LPs e CDs. Os compactos (ou singles) são mais difíceis de rastrear e, em geral, pouco acrescentam à obra de Roy como um todo. Seu reconhecimento tardio faz com que novos discos sejam lançados frequentemente, o que torna difícil organizar uma discografia completa. Como não poderia deixar de ser, os novos discos são gravações ao vivo ou compilações (todos com capas muito parecidas!). As compilações, em geral, são meros caça-níqueis, que nada trazem de novo.

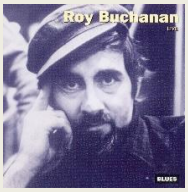
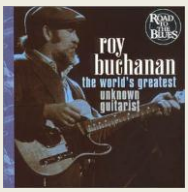
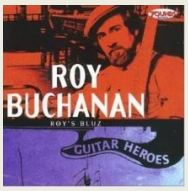
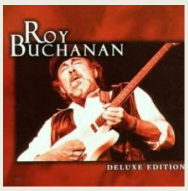
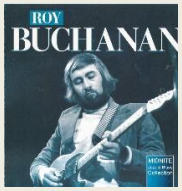
Ordem	Ano	Capa	Título	Gravadora	Tipo
1	1961		**Mule Train Stomp**	Swan	Compacto simples: "Pretty Please" do lado B
2	1972		**Buch and The Snake Stretcher's**	Bioya	Ao vivo
3	1972		**The Best of Danny Denver with Roy Buchanan**	Wrayco	Compilação. Roy acompanhou Danny Denver em seu início de carreira.
4	1972		**Roy Buchanan**	Polydor	Estúdio
5	1972		**Sem título**	AFRTS (**)	Compilação. Quatro faixas do primeiro álbum de Roy.

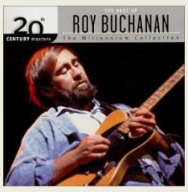
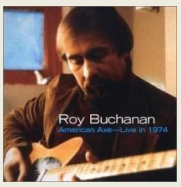
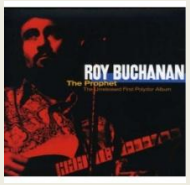
6	1973		**Second Album**	Polydor	Estúdio
7	1973		**That's What I Am Here For**	Polydor	Estúdio
8	1974		**In the Beginning (or "Rescue me", in UK)**	Polydor	Estúdio
9	1974		**The Guitar Album**	Polydor	Reunião de músicas de vários guitarristas, Três faixas de Roy.
10	1974		**Startrack Vol. 4**	Polydor	Compilação
11	1975		**Live Stock**	Polydor	Ao vivo
12	1976		**A Street Called Straight**	Atlantic	Estúdio
13	1976		**Roy Buchanan**	Polydor (Japan)	Compilação

14	1977		**Loading Zone**	Atlantic	Estúdio
15	1977		**Live in Japan**	Polydor	Ao vivo
16	1978		**You're not Alone**	Atlantic	Estúdio
17	1978		**Roy Buchanan**	Polydor	Compilação
18	1978		**Sem título**	AFRTS (**)	Compilação. Três faixas do "You're not Alone"
19	1980		**My Babe**	Waterhouse	Estúdio
20	1981		**The Music of Cosmos**	RCA	Trilha sonora da série baseada na obra de Carl Sagan. A faixa 5B tem 1'26" de Fly...night bird
21	1984		**The Best of Roy Buchanan**	Universal / Polygram	Compilação

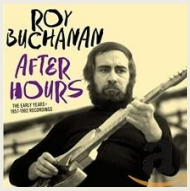
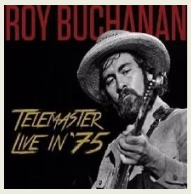
22	1985		**When a Guitar Plays the Blues**	Alligator	Estúdio
23	1985		**Blues for Jimmy Nolen**	Guitar Player Magazine	Flexi-disc oferecido como brinde da revista, com apenas uma faixa
24	1986		**Dancing on the Edge**	Alligator	Estúdio
25	1986		**Genuine Houserockin' Music**	Alligator	Disco promocional da gravadora. Uma faixa por Roy.
26	1987		**Hot Wires**	Alligator	Estúdio
27	1987		**Genuine Houserockin' Music II**	Alligator	Disco promocional da gravadora. Uma faixa por Roy.
28	1988		**Genuine Houserockin' Music III**	Alligator	Disco promocional da gravadora. Uma faixa por Roy.
29	1989		**The Early Years**	Krazy Kat	Compilação de participações de Roy no início de carreira

30	1991		**Alligator Records 20th Anniversary**	Alligator	Compilação de vários artistas. Uma faixa por Roy
31	1992		**Sweet Dreams: The Anthology**	Polydor	Compilação
32	1993		**Guitar on Fire: Atlantic Sessions**	Rhino	Compilação
33	1995		**Charly Blues Masterworks: Roy Buchanan Live**	Charly	Ao vivo
34	1995		**Secret Love**	Waterhouse	Compilação
35	1996		**Alligator Records 25th Anniversary**	Alligator	Compilação de vários artistas. Duas faixas por Roy
36	1996		**Malagueña: The Collector's Edition**	Annecillo	Compilação de raridades de Roy, solo ou acompanhando outros músicos
37	1997		**Blues Rock**	Rebound Records	Compilação de Blues. "Tribute To Elmore James" é a faixa de Roy.

38	1998		**Before and after**	Roller Coaster	Compilação
39	1998		**Live**	Charly	Ao vivo
40	1999		**Master Series**	Polygram	Compilação
41	1999		**Six Strings Superclassics**	Repertoire	Compilação reunindo vários guitarristas. Roy abre o disco com "Sweet Dreams"
42	2000		**The World's Greatest Unknown Guitarist**	Blues Factory	Compilação
43	2000		**Roy's Bluz. Guitar Heroes, vol. 8**	Zound	Compilação
44	2001		**Deluxe Edition: Roy Buchanan, 2001**	Alligator	Compilação
45	2001		**Midnite Jazz & Blues Collection: Roy Buchanan**	Wetton-Wesgraw	Compilação

46	2002		**20th Century Masters: The Millennium Collection: Best Of Roy Buchanan**	Polydor	Compilação
47	2002		**Strange Kind of Feeling**	Fruit Tree	Ao vivo (mesmo conteúdo do disco de 1995, da Charly)
48	2003		**American Axe: Live In 1974**	Powerhouse	Ao vivo
49	2003		**Crucial Guitar Blues**	Alligator	Compilação de vários artistas. "Country Blues" por Roy
50	2004		**The Prophet - The Unreleased First Polydor Album**	Hip-O Select / Polydor	Estúdio
51	2006		**The Definitive Collection**	Polydor	Compilação
52	2006		**35 songs, 35 Years o Genuine Houserockin' Music**	Alligator	Compilação de vários artistas. "When a Guitar plays the Blues" por Roy
53	2007		**Rhino Hi-Five: Roy Buchanan**	Rhino Atlantic	Compilação

54	2007		**Messiah on Guitar**	Music Avenue	Compilação
55	2009		**Live: Amazing Grace**	Powerhouse	Ao vivo
56	2009		**When a Telecaster Plays the Blues**	Blues Boulevard	Ao vivo
57	2011		**Rockpalast**	Made in Germany Records	Ao vivo
58	2011		**Alligator Records 40th Anniversary**	Alligator	Compilação de vários artistas. Uma faixa por Roy
59	2012		**Live from Austin Tx**	New West	Ao vivo
60	2013		**Shake, Rattle & Roy (*)**	Music Avenue	Estúdio

61	2014		**Shredding the Blues, 1978 & 1979 Live**	Rockbeat	Ao vivo
62	2016		**After Hours: The Early Years 1957-1962 Recordings**	Soul Jam	Compilação
63	2016		**The Genius of the Guitar**	Jasmine Records	Compilação de gravações raras
64	2017		**Telemaster Live in '75**	Powerhouse	Ao vivo
65	2018		**Live at Town Hall 1974**	Real Gone Music	Ao vivo (CD duplo)

(*) LP originalmente lançado em 1971, com o título de "The Joey Welz Rock'n'Roll Revival: Revival Fires" (Palmer Records, PLP 13404). Trata-se de um disco-solo de Joey Welz, pianista da banda de Bill Haley. Roy é o guitarrista em todo o disco. Como o título indica, o repertório é baseado em covers de clássicos do Rock and Roll.

(**) AFRTS significa Armed Forces Radio and Television Service. São discos (geralmente LPs) que eram prensados e distribuídos pelas Forças Armadas americanas para entretenimento dos soldados em quartéis e outras instalações militares fora dos Estados Unidos.

PARTE 3 - MÍDIAS

A carreira de Roy Buchanan vem sendo resgatada e valorizada por meio de seguidas edições de CDs (em geral coletâneas sem nada de inédito) e de um maior destaque na imprensa musical internacional. Em termos de DVDs, existem apenas três oficiais. Há apenas um livro com a biografia de Roy. O que foi possível reunir desse material está nas páginas seguintes, iniciando com uma coletânea de seus obituários publicados na imprensa americana.

Obtuários

O texto seguinte reproduz o obituário de Roy publicado no jornal “The New York Times”, na edição de 17 de agosto de 1988.

Roy Buchanan, 48, a Guitarist

FAIRFAX, Va., Aug. 16 - Roy Buchanan, who was once described on a television documentary as ''the best unknown guitarist in the world'' and who went on to produce two gold records, hanged himself in a jail cell Sunday night, the Fairfax County Sheriff's Department said today. He was 48 years old.

Mr. Buchanan was arrested Sunday night on a charge of public drunkenness and was placed alone in a receiving cell at the Fairfax County Adult Detention Center, said Carl Peed, Chief Deputy Sheriff.

Mr. Peed said deputies checked on Mr. Buchanan, who lived in Reston, Va., about 10 minutes after he was incarcerated at 10:55 P.M., but when they made a second check at 11:16 P.M., he had hanged himself with his shirt, which he had tied to a window grate.

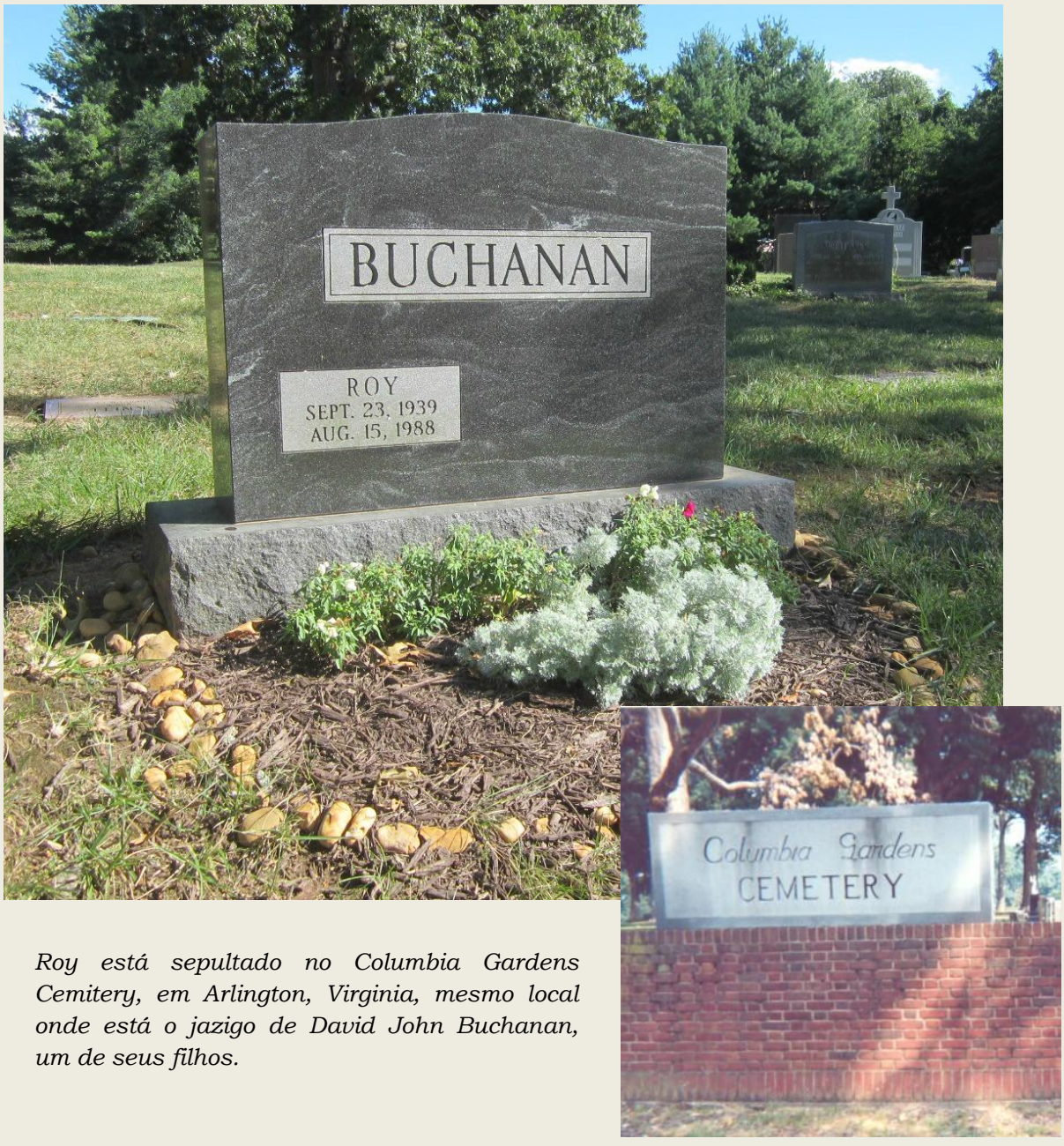
Mr. Buchanan, who was influenced early in his career by the note-bending guitarist Jimmy Nolan, began playing in the early 1950's. He formed his own band in Los Angeles when he was 15, then he went to Oklahoma and met Dale Hawkins, with whom he toured and recorded for two years. In 1960, Mr. Buchanan joined a Canadian group that included Robbie Robertson, Rick Danko and Garth Hudson; it was the forerunner for the Band.

Popular backup player, Mr. Buchanan spent the next few years in recording studios backing a variety of pop and country-and-western singers. He then formed another group and started playing the Washington area.

In 1971, Rolling Stone magazine printed a laudatory review of one of his performances. A public television documentary titled "The Best Unknown Guitarist in the World" followed, and Polydor records signed him to a contract. As a result, he moved from local club dates to the national circuit of theaters and auditoriums.

His second of five albums for Polydor, "Roy Buchanan's Second Album," sold half a million copies. He then put out three albums for Atlantic Records, including another gold album. His most recent recordings were made for Alligator Records.

He is survived by his wife, Judy, seven children and five grandchildren.



Roy está sepultado no Columbia Gardens Cemitery, em Arlington, Virginia, mesmo local onde está o jazigo de David John Buchanan, um de seus filhos.

Los Angeles Times

Obituaries : Jail Cell Death for Innovative Musician : Guitarist Roy Buchanan Found Hanged

August 16, 1988 | From Times Wire Services

+1 0 Tweet Recommend 8

FAIRFAX, Va. — Roy Buchanan, whose work stretched the limits of the electric guitar and had an influence on musicians from blues to country-western, hanged himself in a jail cell, officials said Monday. He was 48.

Buchanan, of Reston, Va., had been arrested on a charge of public drunkenness and placed alone in a receiving cell at the Fairfax County Adult Detention Center, said the county's chief deputy sheriff, Carl Peed.

The guitarist was placed in the cell at about 10:55 p.m. Sunday and checked 10 minutes later. But when deputies made a second check at 11:16 p.m., Buchanan was found hanging by his shirt from a window grate, Peed said.

"Roy was known for making the guitar squeal and snarl, playing harmonics, a lot of innovative techniques," said Ken Morton, spokesman for Buchanan's recording label, the Chicago-based Alligator Records. "People like Robbie Robertson and Jeff Beck owe him a debt of gratitude."

Buchanan began playing in the early 1950s. An early influence was note-bending guitarist Jimmy Nolan, who would go on to play with soul singer James Brown.

Buchanan had his own band in Los Angeles at 15. He went to Oklahoma, where he met rockabilly legend Dale Hawkins, who wrote and performed the hit single, "Suzy Q."

Buchanan toured and recorded with Hawkins the next two years and in 1960, joined a Canadian group that included Ronnie Hawkins, Robertson, Rick Danko and Garth Hudson and was the forerunner for The Band.

He spent the next few years in a studio, backing singers as diverse as pop star Freddie Cannon and country-western singer Merle Kilgore.

He left that work, formed another group and started playing the Washington, D.C., area, where he became an underground favorite.

Rolling Stone magazine discovered him in 1971, and its review of one of his performances said, "Roy Buchanan provides what may well be the best rock-guitar picking in the world."

A public television documentary titled "The Best Unknown Guitarist in the World," debuted soon afterward and Buchanan was signed to a contract with Polydor.

He produced five albums, one of which, "Roy Buchanan's Second Album," went gold. He moved to Atlantic Records and put out three albums, including his second gold.

Between 1978 and 1985, Buchanan was largely a musical recluse. He released only one album during that stretch but moved back into the recording studio on a regular basis in 1985.

The Washington Post

ROY BUCHANAN, GUITARIST, FOUND HANGED IN VA. JAIL

By Patricia Davis, S and ra Evans August 17, 1988

Roy Buchanan, a blues guitarist who became a favorite in Washington-area clubs and later enjoyed an enthusiastic following throughout the country and abroad, was found hanged in the Fairfax County Adult Detention Center Sunday night after being arrested near his Reston home on a charge of being drunk in public.

Police ruled the death a suicide and said he was found in his jail cell hanging by his shirt from a grated window. He was 48.

Buchanan had struggled with drug abuse in the early 1970s and more recently with alcohol abuse, but friends and colleagues said his drinking had appeared to be under control and his career was on track.

"I just finished a tour with him a week ago," said Carey Ziegler, a bass player who had worked with Buchanan about four years. "He was in great spirits. He had stopped drinking . . . . Everything was going as smooth as silk."

"Artistically, he was at the peak of his career," said Ken Morton, director of publicity at Alligator Records, which released his last three albums.

Fairfax County police spokesman Warren Carmichael said police responded to a call about a family fight at Buchanan's home in Reston about 10 p.m. Sunday. His wife Judy told police Buchanan had been drinking and that he had left after they had had a fight, adding that "she could not handle him," according to Carmichael.

Police picked Buchanan up a few blocks from his home. He was charged with being drunk in public and taken to a jail cell, where police routinely let people sober up before taking them before a magistrate, said Chief Deputy Sheriff Carl Peed. Normal precautions against suicide attempts, such as removing the person's belt and shoelaces, were taken before Buchanan was locked up shortly before 11 p.m., Peed said.

His cell was checked at 11:05 p.m. and again at 11:16 p.m., when a deputy found him hanging by his shirt, according to Peed. Attempts by the sheriff's medical staff to revive Buchanan were unsuccessful, and he was pronounced dead at 11:59 p.m., after being taken to Access emergency center in Fairfax, Peed said.

"He was a real quiet, sensitive, soft-spoken person," said Morton of Alligator Records.

Buchanan started playing guitar with a Los Angeles band called The Heartbreaks in 1955, when he was 15, and began moving in musical circles that brought him in contact with some of the best-known names in popular music.

He backed Dale Hawkins, most famous for his recording of "Susie Q," for three years, and taught Robbie Robertson to play guitar in 1960 when they were with a Canadian group called The Hawks, later known as The Band, Morton said.

Buchanan finally settled in Washington. Over the years, he developed "an underground cult following" and became "an obscure favorite" of such artists as John Lennon and Merle Haggard, according to Morton.

Buchanan rose to immediate fame after Rolling Stone magazine published an article on him in 1971, quickly followed by a television documentary in which he was dubbed "the best unknown guitarist in the world."

He made his first of 12 albums in 1972, and the same year he produced the first of two gold albums, "Roy Buchanan's Second Album." The second, "Loading Zone," was made in 1977. His most recent recording, "Hot Wires," came out last year, and he was scheduled to start recording an all-instrumental album in the fall.

"The world was getting larger for Roy Buchanan," said Teddy Slatus, his manager, recounting successful tours in Europe, Japan and Australia. "He was a man with everything to live for."

Slatus said he last talked to Buchanan on Saturday and said he was looking forward to a joint appearance with guitarist Johnny Winter in Poughkeepsie, N.Y., scheduled for Friday. His last performance was in New Haven on Aug. 7, Slatus said.

The manager said Buchanan never showed any signs of having a drinking problem when he was on the road during the four years they had worked together, or any signs of being troubled: "He has always performed at the maximum level."

Buchanan had tried to hang himself after he was arrested on Jan. 1, 1980, and put in the Loudoun County jail, according to Loudoun County police spokesman Greg Stocks.

Buchanan, born in Arkansas, had seven children and five grandchildren, Morton said.

Ziegler, the bass player, said he had taken time out during his career so he could be home with his children more.

"He wasn't into the star routine," said Ziegler. "You felt like he was born with a guitar in his hand."

Staff writer Pierre Thomas contributed to this report.

LIVROS

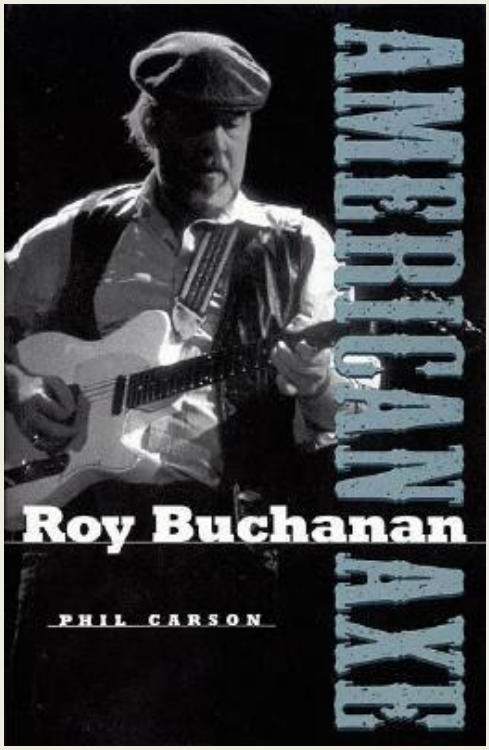
Roy Buchanan – American Axe

Autor: Phil Carson

Backbeat Books, San Francisco, CA

2001, 282 páginas

ISBN 0-87930-639-4



Roy Buchanan foi um guitarrista fora de série com uma alma conturbada. O livro de Phil Carson (o autor da frase reproduzida na "Apresentação" deste texto) conta a vida de Roy mostrando suas vitórias (que poderiam ser muito maiores) e suas derrotas, especialmente para a bebida e para as drogas. Por meio de uma narrativa linear, o autor esclarece alguns mitos, em um trabalho de alto gabarito. Um dos mitos é a famosa frase que acompanha quase todas as citações ao guitarrista: "o homem que recusou a vaga de Brian Jones nos Stones". Phil mostra que as datas entre os acontecimentos que envolvem o caso tornam pouco prováveis o convite e a recusa.

São vários os episódios que comprovam a tendência autodestrutiva de Roy. Um deles foi testemunhado por Robbie Robertson. Ele estava próximo à Roy quando este pegou um picador de gelo e com ele trespassou sua mão direita.

Roy não foi tão famoso quanto poderia/deveria muito por culpa sua. Ele praticamente repelia o sucesso. O livro relata vários casos em que ele não correspondeu à aproximação de grandes astros. O caso mais extremo foi durante as gravações de "That's What I'm Here For". Ninguém menos que John Lennon, que mixava seu álbum "Rock'n'Roll" em outra sala do mesmo estúdio (Record Plant), apareceu com sua guitarra, dizendo que gostaria de participar de alguma faixa, nem que fosse fazendo base. Roy o deixou esperando enquanto gravava. John aguardou pacientemente, mas a demora

foi tanta em atendê-lo que John foi embora. Sabe-se lá que efeito teria tido na sua carreira se um Beatle aparecesse como convidado em um de seus discos.

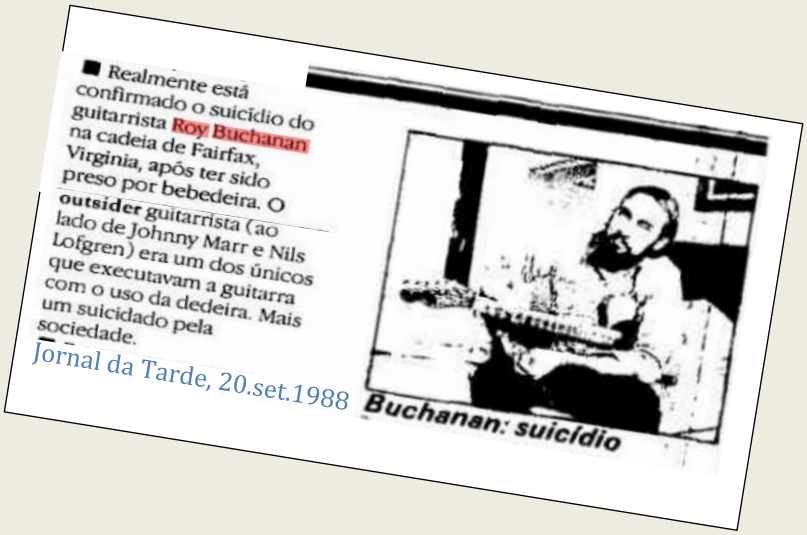
O abuso das drogas surge o tempo todo. Roy chegou a ficar quase um ano ausente dos palcos após uma overdose. Durante esse hiato ganhou seu dinheiro trabalhando como barbeiro! Seus colegas de banda não o ajudavam muito a ficar longe das drogas. Durante a excursão ao Japão, que rendeu seu segundo disco ao vivo, todos estavam cientes que a coisa por lá era rígida. O porte de drogas era algo punido com severidade pela implacável justiça japonesa (mais ou menos como a nossa), tanto que não poupou nem ao mesmo Paul McCartney, que foi preso por uma semana quando descobriram maconha em sua bagagem durante a revista no aeroporto. Pois não é que, mesmo sabendo disso tudo, o tecladista da banda de Roy, Malcolm Lukens, entrou com metadona disfarçada dentro de um vidro de shampoo!?!

O livro termina, é claro, com o estúpido episódio da morte de Roy Buchanan. Ele chegou em casa bêbado, acompanhado de um estranho (um traficante, talvez). Após uma discussão com sua esposa, ela chamou a polícia. Roy saiu de casa e foi caminhar. A polícia atendeu ao chamado e acabou prendendo Roy na rua, enquanto andava a esmo. Foi levado para a delegacia e preso. Seu corpo foi encontrado, segundo a polícia, enforcado na cela com sua camiseta. As circunstâncias de sua morte formam um caso obscuro, em que um imenso talento foi extinto por uma banalidade. Frágil a vida humana, não?

Uma observação: na versão 3.0 foi incorporada uma longa matéria sobre Roy publicada pela revista "Vintage Guitar". Para quem não notou, a parte inicial da matéria, a mais longa de todas, é de autoria de Phil Carson.

■ Outra tragédia, mas esta ainda em suspenso. Não está confirmado, mas, ao que consta, o exímio **outsider** guitarrista Roy Buchanan enforcou-se numa cela de penitenciária em Vermont, após ter sido preso por bebedeira. Se tal fato for confirmado, Buchanan, infiel bluesman, se despede do showbizz em pleno anonimato.

Jornal da Tarde, 06.set.1988



■ Realmente está confirmado o suicídio do guitarrista Roy Buchanan na cadeia de Fairfax, Virginia, após ter sido preso por bebedeira. O **outsider** guitarrista (ao lado de Johnny Marr e Nils Lofgren) era um dos únicos que executavam a guitarra com o uso da dedeira. Mais um suicidado pela sociedade.

Jornal da Tarde, 20.set.1988

Buchanan: suicídio

Um adendo à Bio de Roy (extra-livro) – Danny Gatton

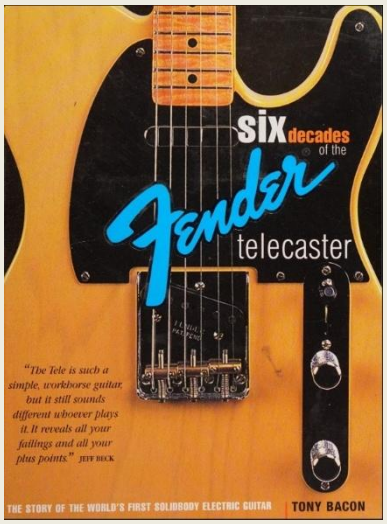
Algo que pode ser conferido nas matérias compiladas neste trabalho é que as carreiras de Roy Buchanan e do também guitarrista americano Danny Gatton se cruzaram em alguns momentos e exibem algumas coincidências singulares.

Quando Roy esteve em Washington no início de 1968 conheceu Danny, um jovem guitarrista local. A música gerou uma simpatia mútua e Roy passou a ser uma espécie de mentor para Danny por algum tempo. Em 1970, após uma certa pressão que sua fama lhe impunha, Roy finalmente cedeu e resolveu gravar o primeiro disco, ao vivo, no bar Crossroads (comentário sobre este disco mais à frente). Para sua banda, Roy recrutou Dick Heintze para os teclados, que até então estava na banda de Danny Gatton. Uma curiosidade: em 1988 Gatton deu aulas de guitarra para um menino (ele tinha 11 anos) iniciante no Blues: Joe Bonamassa.

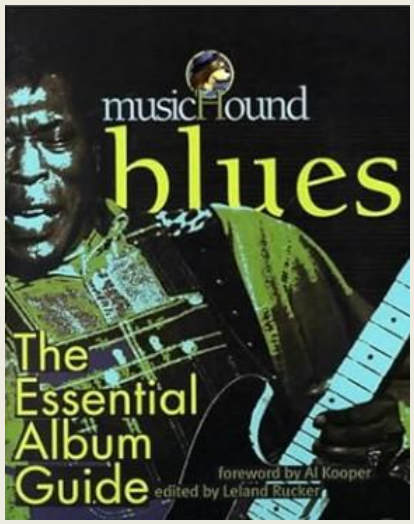
Danny tinha outras coisas em comum com Roy – ele também usava um Fender Telecaster 1953 e também chamava a atenção dos músicos e da mídia pela sua técnica e versatilidade. Apesar de se sobressair em vários estilos, Danny se apegou mais ao Rockabilly do que ao Blues. Em seu primeiro álbum, “American Music”, sob o nome de “Danny and the Fat Boys”, também gravou uma cover de “After Hours”. Por seu desempenho e humildade recebeu os apelidos de “The Telemaster” e “O maior guitarrista desconhecido do mundo” (aonde já vimos isso?). Agora, a parte mais trágica das coincidências: Danny se trancou em sua garagem em Maryland e se matou com um tiro. Ele tinha 49 anos. Como sabemos, Roy tinha 48 anos quando morreu.

Outros livros

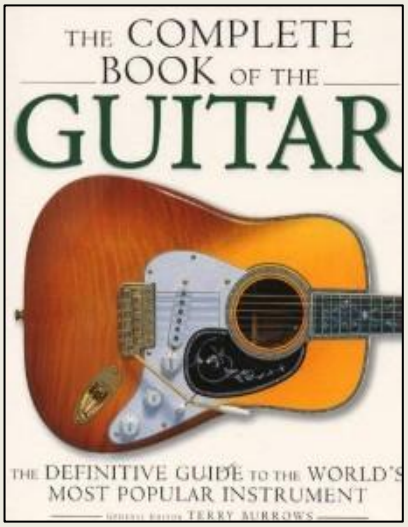
As publicações abaixo citam Roy entre seus verbetes. As duas últimas são livros de transcrições de músicas selecionadas na obra de Roy e interessam principalmente aos guitarristas.



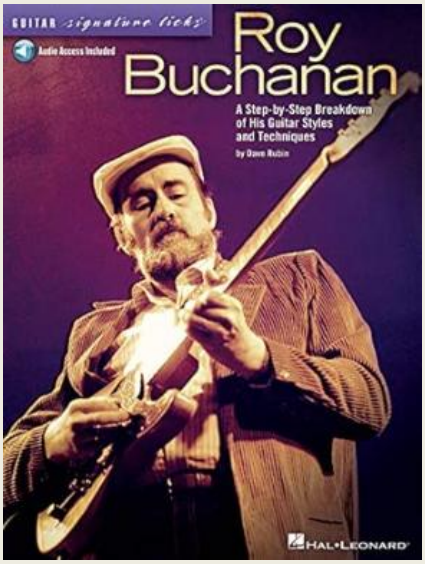
Six Decades of the Fender Telecaster: The Story of the World's First Solidbody Electric Guitar. 2001, por Tony Bacon. Ed. Backbeat.



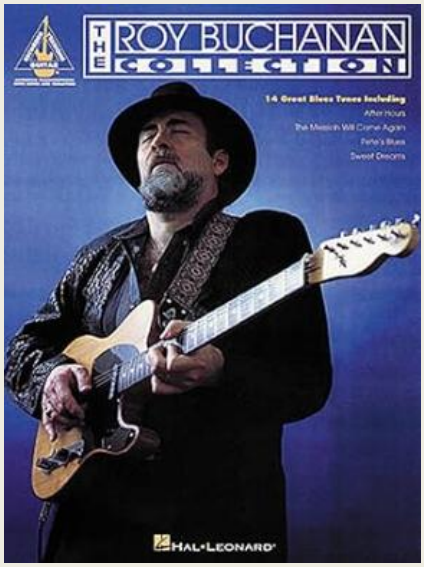
Blues: The essential album guide. 1990, por Leland Rucker. Ed. MusicHound.



The Complete Book of the Guitar: From Sellas to the Superstrat, 1998, por Terry Burrows. Ed. Carlton Books Ltd.



Roy Buchanan: Guitar Signature Licks - A Step-By-Step Breakdown of His Guitar Styles and Techniques, 2014, por Dave Rubin. Ed. Hal Leonard



The Roy Buchanan Collection. 1998. Ed. Hal Leonard

VÍDEOS

Introducing Roy Buchanan!

O artigo de Tom Zito pode não ter tornado Roy Buchanan uma estrela, mas foi decisivo para sua carreira. Foi após sua leitura que Eliot Tozer resolveu produzir um documentário sobre o guitarrista. O nome oficial do documentário é "Introducing Roy Buchanan!", embora passasse a ser conhecido como "The World's Greatest Unknown Guitarrist", epíteto que, lamentavelmente, até hoje é associado a Roy. E é com este título que o filme pode ser encontrado no YouTube (não existe versão em DVD), dividido em três partes de meia hora cada. É um trabalho extremamente recomendado.

O filme, de 1971, foi dirigido por Joshua White para a PBS – Public Broadcasting Service, um conglomerado de emissoras educativas dos Estados Unidos e traz, basicamente, uma apresentação de Roy e sua banda, The Snake Stretcher's (Walls, Heintze, Tilley, Van Allen e Fisher). A presença de Marc Fisher é mais uma das excentricidades de Roy – quem mais colocaria alguém na sua banda apenas para tocar pandeiro o tempo todo? O show foi filmado em New York, em 9 de novembro de 1971 e é apresentado por Bill Graham. Nele podemos ver o talento de Roy e outras de suas características, como mise-en-scène zero (toca paradão o tempo todo), o cabelo penteado da lateral para cima da cabeça para tentar disfarçar a calvície precoce (na época ele estava com 31 anos) e seu cacoete – ele mexia o queixo para direita e para esquerda enquanto solava.

O show é entremeado de entrevistas, declarações e filmagens de Roy em outros ambientes. A primeira cena fora dos palcos é a visita aos seus pais em Pixley. Roy não os via há dez anos. Ele chega com toda a família em uma daquelas station-wagon americanas (ele como passageiro no banco da frente) e é recepcionado por seus pais. A paisagem não poderia ser mais americana. Além do carro típico, temos a casa térrea com cerca branca e o patriarca dos Buchanan vestindo o tradicional macacão tipo "jardineira" e chapéu.

As cenas que mais marcam essa parte do documentário são a que Roy dá uma canja na banda da igreja, com sua mãe no coral; um momento em que ele se senta ao lado do pai na frente da casa e toca sua guitarra de maneira sublime, dedilhando-a como se fosse uma harpa e uma das suas declarações em que, com a maior sinceridade e uma humildade pouco comum de se ver em personagens públicas, cita seu problema com as drogas e o episódio em que teve uma overdose.

O produtor do filme tratou de colocar Roy ao lado de seus ídolos e/ou influências principais. Um deles é o famoso (lá nos EUA) cantor Country Merle

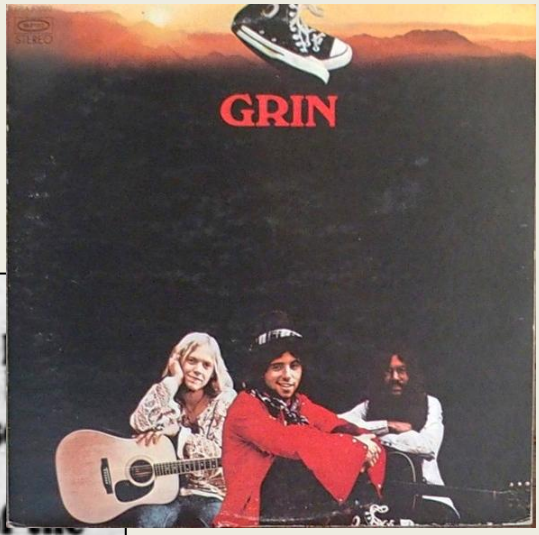
Hagard. Roy aparece tocando com a banda de Merle e mesmo em músicas puro Country dá aqueles seus solos típicos, de notas improváveis.

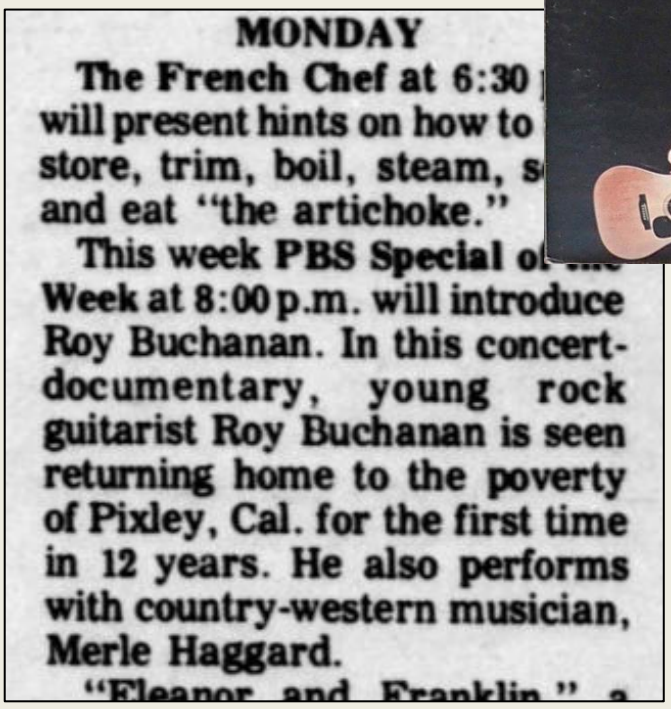
Depois vem o Bluesman Johnny Otis com sua banda. Novamente Roy sola ao seu estilo enquanto Johnny toca clássicos do Blues, tendo ao seu lado na guitarra-base o filho Shuggie, então um garoto, que depois viria a se tornar um músico cultuado.

A última das jams é com Mundell Lowe, respeitadíssimo guitarrista de Jazz. Roy acompanha sua banda, muito à vontade, mostrando que se dava bem em qualquer tipo de música.

O final (êpa, tô contando o final?) é com o show de NY. O ainda garoto Nils Lofgren é convidado a subir ao palco. Roy era uma espécie de padrinho de Nils, que vai bem, mas se entusiasma um pouco e estende demais seu solo. Pode ser apenas impressão minha, mas tem uma hora que Roy dá toda a pinta que fica de saco cheio de fazer a base por tanto tempo. O primeiro disco da banda de Nils, o trio "Grim", de 1971, é dedicado a Roy.

Antes de entrar a música final, Roy conta a história da composição que vem a seguir e o documentário fecha com a sempre emocionante "The Messiah". Sabendo ou não o final, garanto que quem assistir ao filme não vai se arrepender.





MONDAY

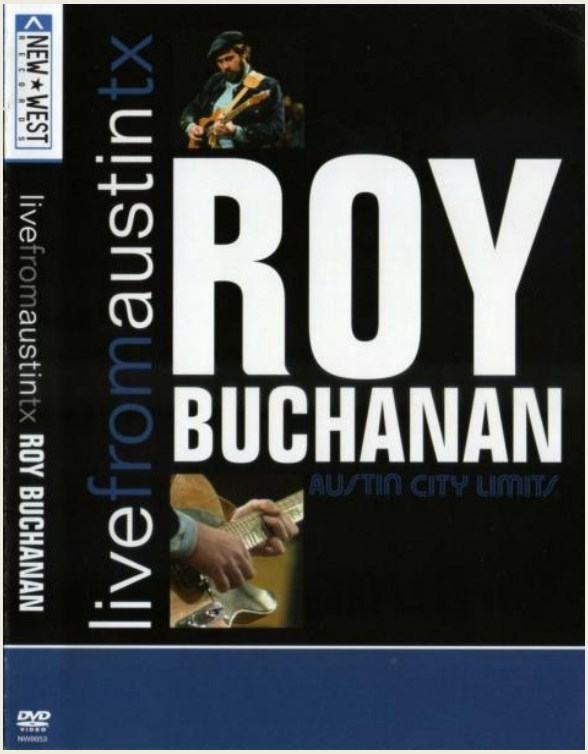
The French Chef at 6:30 will present hints on how to store, trim, boil, steam, s and eat "the artichoke."

This week PBS Special o Week at 8:00 p.m. will introduce Roy Buchanan. In this concert-documentary, young rock guitarist Roy Buchanan is seen returning home to the poverty of Pixley, Cal. for the first time in 12 years. He also performs with country-western musician, Merle Haggard.

"Eleanor and Franklin," a

Acima: capa do disco da banda de Nils; ao lado, recorte do jornal "Warren Times Mirror and Observer", de 06 de novembro de 1971, citando a estreia do especial sobre Roy na PBS.

Live from Austin Tx



Alguém desprevenido que começar a ver este vídeo, certamente vai pensar: "cara, quem são esses cafonas?". Se tem uma coisa que a banda não tem é o chamado visual adequado para o showbiz (ia usar "physique du rôle", mas não tenho certeza se seria o termo certo). Roy, de boina e paletó, está vestido como um professor universitário. O baixista John Harrison é um baixinho de cabelo curto e bigode, com uma aparência o mais distante possível do que acostumamos ver em um Rock Star. Não ajuda em nada na composição do visual o baixo Fender verde com dégradé para o amarelo. O tecladista Malcolm Lukens e o baterista Byrd Foster seguem na mesma linha, não têm a menor pinta de rockeiros. Também o ambiente não tem nenhum dos outros elementos comuns nos shows de Rock. No palco, só os músicos, instrumentos e amplificadores. Nada de decorações mirabolantes e efeitos especiais. Nem mesmo fumaça de gelo seco tem. A plateia é pequena (umas 200 pessoas, possivelmente), assim como o local, o estúdio da KLRU-TV em Austin, Texas.

Toda a questão do visual é absolutamente irrelevante. Mesmo quem se apega nessas coisas esquece tudo quando a música começa. Roy comanda o show com sua Telecaster puglada direto no amplificador, sem pedais ou qualquer outro efeito. Albert Collins e seus fãs que me perdoem, mas Roy Buchanan é o verdadeiro "Master of the Telecaster". O vídeo abre com "Roy's Bluz". A banda de apoio é a que mais tempo esteve com Roy e dá para ver o porquê. Harmonia total, altamente competente, com destaque para o tecladista Lukens. Roy canta (ou fala, ou declama) e mostra vários de seus muitos truques em solos típicos. Faz até uma graça, tocando a guitarra apenas com os movimentos da mão esquerda enquanto com a direita pega um copo e toma um gole de cerveja. Em seguida vem uma interpretação deliciosa do clássico "Soul dressing", seguida da indefectível "Sweet dreams". "Hey Joe" é uma aula. Quem quiser entender o que é a dinâmica na interpretação de uma música, deve ver isso. Também serve como aula sobre o quanto uma banda pode estar entrosada. O curto DVD (apenas 32 minutos, infelizmente) é encerrado com "The Messiah", linda, como sempre.

O show foi gravado em 15 de novembro de 1976, ano em que foi lançado "A Street Called Straight". Só há uma música desse disco no DVD ("The Messiah") pois a apresentação não está na íntegra. A edição presente no DVD foi a realizada para adequar à duração do programa de TV "Austin City Limits". Existe um CD com o áudio deste show, que contém o mesmo repertório do DVD.

Pela qualidade de imagem e do som, pela importância histórica, esse é um DVD indispensável aos fãs de Roy Buchanan e para aqueles que quiserem se impressionar vendo em ação um guitarrista fora dos padrões.

Texto do encarte do DVD

At first he was called "the greatest unknown guitarist in the world", but within a few years Rolling Stone magazine declared him "one of the three greatest living guitarists". Sadly, the life and extraordinary talents of Roy Buchanan were cut short at the all-too-young age of 48, when a career marked by frustration, disappointment and alcohol abuse ended in tragedy when he apparently took his own life in 1988.

This performance, captured on the ACL stage on November 15, 1976, shows Roy Buchanan in his prime at the age of 37. Indeed, it may well be the best high-quality audio/video recording of his complete performance known to exist.

One of the pioneers of the Telecaster sound, he was noted for his use of note bending, volume swells, staccato runs and "pinch" harmonics. He is considered by many to be one of America's most soulful guitar masters, and even 20 years after his death he maintains an army of devoted fans, including some of rock guitar's greatest (just ask Jeff Beck, Robbie Robertson or Billy Gibbons).

He bought his first Telecaster at the age of 13, and through the 1960's played countless gigs as a sideman for nameless rock bands before being "discovered" by the likes of John Lennon, Eric Clapton and even Merle Haggard. He went on to gold record sales and worldwide tours with Lonnie Mack, the Allman Brothers Band and many other blues/rock guitar icons. But he battled record labels for artistic control and shortly after his ACL performance actually quit

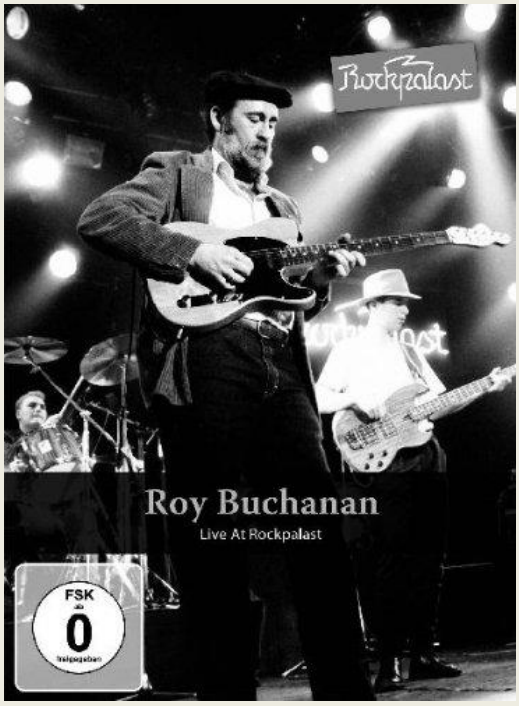
recording altogether out of frustration. A brief comeback a few years later showed promise, but as so often happens, he lost the war with his personal demons.

This treasure celebrates a brilliant guitarist at the peak of his talents, and a chance for a new generation to discover what they might've missed.

Terry Lickona (producer Austin City Limits)

Cópia extraída do site eBay, onde o original dessa lista de músicas de um show de Roy Buchanan estava sendo vendido com um lance inicial de US$ 200,00.

Live at Rockpalast



DVD relativamente recente (2011), que foi lançado simultaneamente com um CD. Quando a primeira versão deste trabalho foi concluída eu ainda não tinha colocado as mãos, olhos e ouvidos neste DVD, então não foi possível comentar seu conteúdo. Finalmente consegui comprar uma cópia! No início do ano em que gravaria o "When a Guitar Plays the Blues", Roy fez uma pequena turnê de quatro datas pela Europa (França, Alemanha, Holanda e Finlândia). Em 24 de fevereiro de 1985 ocorreu uma apresentação em Hamburgo, registrada neste DVD. Roy viajou sozinho. As bandas de apoio eram formadas por músicos locais. Neste show ele foi acompanhado por John Steele na guitarra-base, teclados, harmônica e vocal em "Linda Lou", que fecha o show; no baixo Anthony Dunn e Martin Yula na bateria. É o único registro profissional de um show completo (75 minutos) de Roy Buchanan, com treze músicas, algumas inéditas em discos, como "Night Train" e "Linda Lou" e muitas das tradicionais de seu repertório, como as infalíveis "Sweet dreams", "Hey Joe" e "The Messiah will come again".

A apresentação foi em um estúdio pequeno, para umas duzentas pessoas. Como sempre, Roy faz tudo contra o figurino: entra no palco, pluga a guitarra, ajoelha e fica testando o som. Ainda antes de começar, soa o nariz (!) e dá uma olhada no relógio. Com poucos segundos da música de abertura dá para perceber que o som é ótimo. A exemplo do que é possível ver nos outros poucos vídeos de Roy, ele arrebenta, fazendo miséria com sua Telecaster, desta vez ligada a um pedal. É evidente que a banda que o acompanha não tinha um grande entrosamento, mas cumpre corretamente seu papel de apoio. Entre as novidades do repertório há uma versão completa de "Foxy Lady". Nela (e em "Hey Joe") Roy canta de forma diferente do seu padrão, forçando mais a voz. Isso ele também faz na terceira música, nomeada como "Roy's Bluz", embora seja um número improvisado, bem diferente do registro de estúdio. O encore com "Wayfairing Pilgrim" é magnífico. Um excelente documento da carreira do guitarrista.

Repertório do DVD: (1) Thing in "G" (Short Fuse); (2) Green Onions; (3) Roy's Bluz; (4) Walk, don't Run; (5) Sweet Dreams; (6) Peter Gunn; (7) Blues in "D" (Blues Shuffle Instrumental); (8) Hey Joe; (9) Foxy Lady; (10) The Messiah Will Come Again; (11) Night Train; (12) Linda Lou; (13) Wayfairing Pilgrim.

Texto do encarte do DVD

Roy Buchanan is still regarded as "the world's best unknown guitarist" to this day.

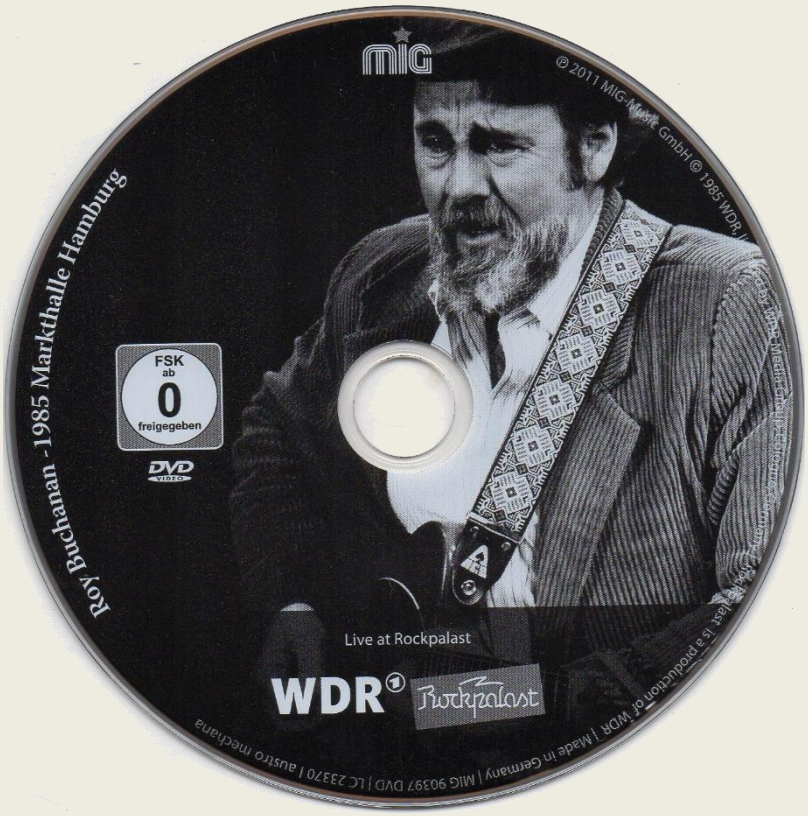
The Rolling Stones wanted him to replace Brian Jones, and Eric Clapton asked him to play the guitar for Derek & the Dominos - but he turned down both offers. Roy Buchanan was a true master of the Fender Telecaster guitar; and his playing technique significantly influenced musicians such as Gary Moore and Jeff Beck.

Roy Buchanan grew up in California, which is also where he learned to play the guitar.

He moved to Los Angeles when he was a teenager and played in the band Heartbeats with Spencer Dryden (who later became the drummer of Jefferson Airplane). After this, he went on tour with Dale Hawkins and played with Robbie Robertson (The Band) who described Buchanan as one of his main influences.

In the sixties Roy Buchanan married, moved to Washington DC and worked as a studio musician for more than one hundred album productions - mostly for Freddy Cannon and Leiber/Stoller.

His first solo album was only released in 1971 and which led to the result that he and his inimitable playing of the Fender Telecaster was a well-kept secret among the likes of John Lennon, Eric Clapton and the Rolling Stones. Despite this reputation and the huge success he experienced in the seventies, Buchanan felt restricted in the creativity granted to him by the record companies. In 1981 he decided to go on a four year break.



The albums he recorded from 1985 onwards, "When a Guitar Plays the Blues" (1985), "Dancing on the Edge" (1986) and "Hot Wires" (1987) represent the

highlights of his career - and are also the albums Buchanan himself was most satisfied with.

This Rockpalast Concert was recorded at The Markthalle in Hamburg on february 24, 1985 - just three years before his tragic suicide - with John Steele (guitar, keyboards), Anthony Dunn (bass) and Martin Yule (drums).

It is a performance that shows Roy Buchanan's genius on the guitar in an extremely unique way - especially with his brilliant covers by artists including Jimi Hendrix or Don Gibson. It is no secret, however, that Roy Buchanan was particularly able to present his outstanding talents during his live performances - most of which were unfortunately not recorded.

Fans who loved his album "Live in Japan" will also enjoy these momentous recordings!

An impressive legacy!

Further on Down the Road

No dia 5 de dezembro de 1985 o Carnegie Hall teve em seu palco a presença de três nomes famosos do Blues americano: Lonnie Mack, Albert Collins e Roy Buchanan. O show, batizado à época como “American Guitar Heroes”, teve por volta de 90 minutos de duração. O evento foi filmado e rebatizado com o nome de um clássico do Blues gravado, entre muitos outros heróis da guitarra como Clapton, Trower, Winter e Magic Sam e pelos próprios protagonistas Mack e Buchanan. Até pouco tempo as imagens só estavam disponíveis em versões em VHS e laser-disc, mídias difíceis de encontrar (e reproduzir!). Felizmente, a gravadora Alligator lançou há poucos meses a gravação do show em DVD (com capa igual ao do VHS, que é muito feia, por sinal), item que O Eremita ainda não tem, mas irá à sua captura. Durante as pesquisas para conseguir esse DVD, surpreendentemente, descobri uma versão brasileira com o show! Tenho lá minhas dúvidas se se trata de um item oficial. As legendas estão todas em japonês, o que dá a pista que a fonte pode ter sido o laser-disc. Para quem não está familiarizado com essas mídias caducas, o laser-disc foi a primeira tentativa comercial de reprodução digital de som e imagem, trazendo uma qualidade muito superior às fitas VHS (aquelas que se usavam nos videocassetes), que eram analógicas, registradas magneticamente. O laser-disc tinha o tamanho de um LP e teve certo sucesso no Japão, que viu o lançamento de centenas de títulos de shows nesse formato. O laser-disc foi engolido pelo DVD, menor e, portanto, mais prático. Como ambas as mídias transportam gravações digitais, a transcrição de uma para outra foi facilitada. Houve uma época que o Brasil viu uma série de DVDs lançados em banca de jornal, com shows extraídos dos laser-discs (o “California Jam”, do Deep Purple, é um dos exemplos). Tudo pirataria. Voltando à versão brasileira do

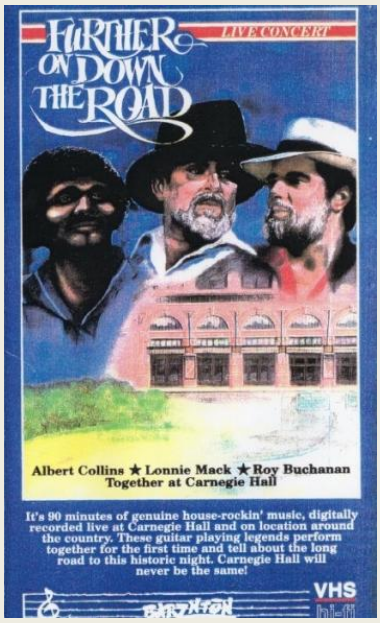
“Further on Down the Road”, a arte da capa também é outro indício de que se trata de versão não autorizada - além de ser diferente das que estamparam o VHS e o laser-disc, a imagem de Roy foi copiada do CD “Live in Japan”.

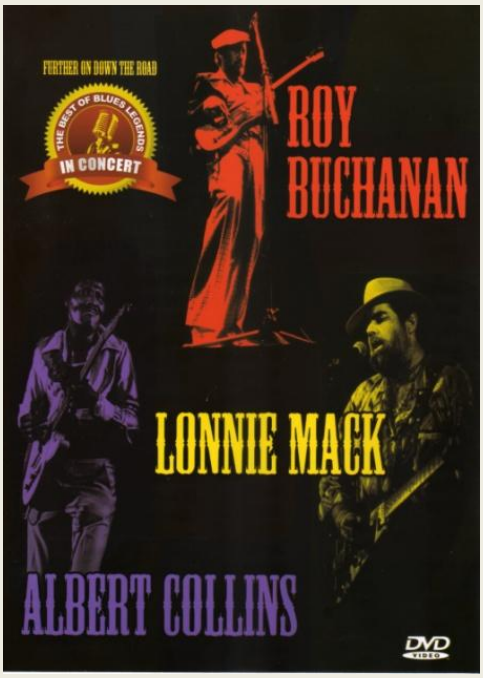
Como o que importa é o conteúdo do filme, vamos a ele. As imagens iniciais trazem depoimentos dos três guitarristas e dos produtores do evento. Em seguida, uma rápida passagem com os três no violão, tocando a música-tema e conversando um pouco. O primeiro a se apresentar foi Albert Collins. É um guitarrista ainda no estilo velha guarda do Blues. Toca sem palheta e com um capotraste (dispositivo que é preso no braço da guitarra, que reduz o espaço de ação do músico, mas torna as notas mais agudas). A banda que o acompanha é de primeira linha, com metais e um ótimo pianista, Leon Blue. A terceira música, “Frosty” é cortada logo no início, algo um tanto deselegante. O corte leva direto para a parte final, mostrando o lado showman de Collins, que desce do palco e caminha entre a plateia. É o Carniggie Hall, a audiência é de Blues, então estão todos sentados ordeiramente, deixando o corredor livre para o passeio do guitarrista, que vai caminhando e solando, com algumas rápidas interrupções para dar a mão às pessoas da plateia. É mais do que notório de que em shows profissionais tudo é marcado e combinado, até mesmo o que parece absolutamente espontâneo à primeira vista. Entretanto, observando o esforço que o pessoal de palco faz para arranjar cabo para que Collins possa continuar avançando, parece mesmo que essa foi uma jogada de improviso.

Entre as apresentações foram inseridos depoimentos de músicos, alguns famosos, como Dickie Betts, outros nem tanto. O segundo a entrar foi Lonnie Mack, o único dos três ainda vivo. Ele fez um belo trabalho, empolgando a plateia, que chegou a aplaudir no meio das músicas, coisa incomum em apresentações desse tipo.

O terceiro bloco foi o de Roy Buchanan, que entrou acompanhado só pelo baixista Cary Ziegler e pelo baterista Paul Wilson. Roy estava mais desenvolto do que é mostrado nas suas outras apresentações filmadas, andando pelo palco e se comunicando mais com a plateia. Roy toca quatro músicas, nesta ordem: “Green Onions”; “Jack the Ripper”, “Short Fuse”, entremeando o riff de “Lucille” de vez em quando e “When a Guitar Plays the Blues”, a única com vocal. Pelo tempo curto, provavelmente Roy optou por três números rápidos de cara, para que pudesse ganhar a audiência com sua performance, pois tocar depois de dois mestres não seria tarefa fácil. Objetivo cumprido: Roy estava em uma grande noite, tocando em sua melhor forma. Em certos momentos é de se espantar como as cordas da guitarra não derreteram diante da rapidez do guitarrista. Exuberante.

O final junta os três guitarristas no palco, com a banda de apoio de Mack, para tocarem a “Further on Down the Road” e terminarem bem um grande show.





Capas das três mídias que trazem o show em questão: a VHS, com sua ilustração medonha; a do laser-disc (à esquerda) e a do DVD, versão brasileira (acima).

Vídeos no YouTube

Além dos vídeos oficiais listados, outros registros podem ser encontrados no YouTube. Os mais relevantes (até a elaboração desta versão) são comentados a seguir:

- Live at Old Grey Whistle Test: apresentação de Roy em 15 de maio de 1973 no programa da BBC 2 "The Old Grey Whistle Test". Foi uma atração tradicional, que esteve no ar entre 1971 e 1988, apresentando a maior parte dos grandes nomes do Rock mundial, sempre gravado ao vivo e com plateia. O vídeo em questão tem 20 minutos de duração e abre com "Johnny B. Goode", seguido de uma rápida entrevista de Roy feita pelo apresentador do programa. Nessa entrevista Roy revela que está se sentido um pouco fraco, devido a uma gripe, contraída ao chegar em Londres (ele e sua banda fariam uma curta turnê pela Inglaterra naquele ano). A música seguinte é "Sweet Dreams" e a terceira e última é uma curiosidade: a parte instrumental é de "Rodney's song", mas a letra é completamente diferente. Provavelmente estava ainda em desenvolvimento e foi sendo modificada até a gravação no "That's What I am Here for", que sairia no final daquele mesmo ano.

A banda de apoio foi composta por Dick Heintze (teclados), Teddy Irwin (guitarra base), Don Payne (baixo), Chuck Tilley (vocal) e Jerry Mercer (bateria), a mesma galera que o acompanhou no "Second Album".

Se o vídeo é bom? Bem, é Roy Buchanan e é ao vivo, então...

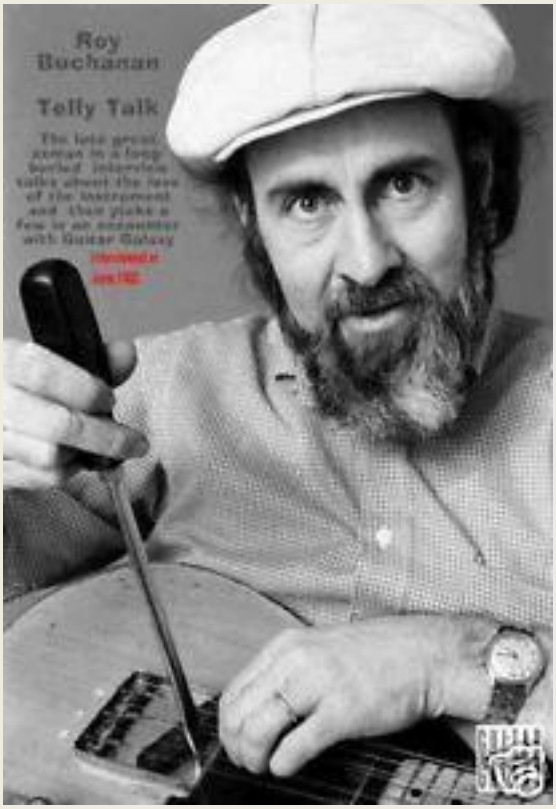
- **Live at Joseph's Foodline**: este é só para os realmente fãs, porque a qualidade não é das melhores. É um registro amador, com uma única câmera posicionada em ponto fixo e com um som apenas razoável. De vez em quando alguém da plateia passa em frente à câmera. O som da audiência se mistura ao do palco. Tem seu valor histórico, obviamente. Foi gravado em 07 e fevereiro de 1987, em San Antonio, Texas. Roy se apresenta acompanhado apenas por um baixista (que também canta) e por

um baterista. Vou ficar devendo seus nomes, pois não consegui identificá-los. Apesar de Roy ter usado os serviços do baixista Larry Exum e do baterista Morris Jennings em seus três últimos discos, nenhum dois dois está presente nesta apresentação, porque ambos são negros e os do vídeo são brancos (chutando, pode ser que o baixista seja Cary Ziegler, mas é só um chute). O vídeo tem 51 minutos e traz vários itens saborosos do repertório de Roy, como "Peter Gunn", "Green Onions", "Down by the river", "Country Boy" e "A nickel and a nail", entre outros. Detalhe: Roy se apresenta com sua guitarra personalizada (veja Fritz Brothers, logo à frente).

- **Remembering Roy Buchanan**: Trata-se de um documentário produzido e dirigido por Kevin Loftus, em 2006. No YouTube ele está dividido em quatro partes, que somam mais de duas horas de vídeo. Por meio de depoimentos de músicos contemporâneos, jornalistas e amigos, toda a vida de Roy é apresentada, com pequenos trechos de apresentações ao vivo entremeando as declarações. Um documento rico para os fãs, principalmente os tardios, que não acompanharam a carreira de Roy enquanto ele estava vivo, pois os testemunhos dão uma dimensão da importância, do talento e da arte deste músico inigualável.

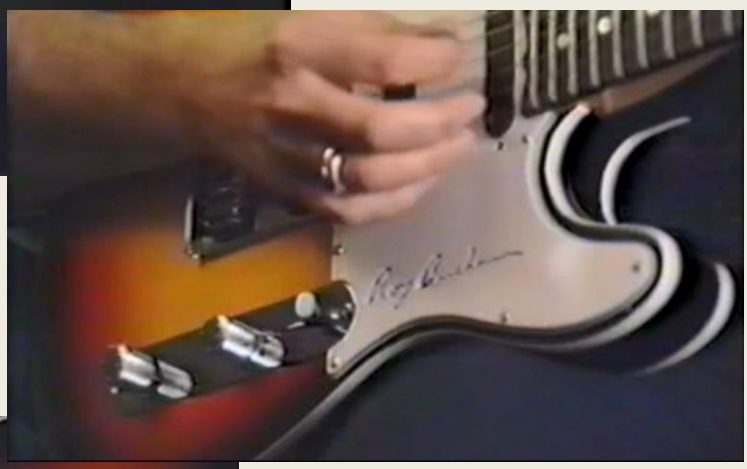
- **Telly Talk**: Noe Gold, editor da revista Guitar World criou o programa Telly Talk para mostrar entrevistas gravadas com grandes expoentes da

guitarra. Em 1988 ele entrevistou Roy, poucos meses antes de sua morte. O vídeo tem por volta de 28 minutos de duração. Roy aparece sentado com sua velha Telecaster no colo (que ele batizou de “Nancy” e cujo número de série é 2324) e responde às questões, ora falando, ora dedilhando a guitarra para exemplificar o ponto em discussão. Por se tratar de uma publicação voltada aos músicos, a entrevista se concentra nos aspectos técnicos, tanto no que se refere à forma como Roy toca, quanto às particularidades da Telecaster. A filmagem é bastante crua, sem edição, com perguntas sendo retomadas após algum problema técnico. A câmera parece estar nas mãos do cinegrafista, o que faz com que a imagem trepide excessivamente em alguns momentos. Em 2007, por meio de sua produtora, Guitar Galaxy, Noe lançou essa entrevista em DVD no mercado. Uma peça um tanto rara hoje em dia e o fato de estar disponível no YouTube quebra um grande galho.



Fritz Brothers

Os irmãos Fritz têm uma pequena fábrica de guitarras em Fairhope, Alabama. Em 1988 eles lançaram um modelo desenvolvido com a consultoria de Roy, que foi denominada “Roy Buchanan Bluemaster”. Ela tem uma série de detalhes que a diferem da Telecaster original, buscando aperfeiçoar a guitarra que ficou colada à imagem de Roy. Para os leigos, como eu, a diferença mais visível está nas tarraxas, que ficam atrás do final do braço e não na frente ou em cima, como a maioria (reproduzida em uma das fotos a seguir). Foi realizado um vídeo promocional do lançamento da Bluemaster, com Roy em estúdio acompanhado de um pandeirista e de um tecladista e improvisando mais de uma hora com sua guitarra especial. Seguramente, uma das útlimas filmagens de Roy em ação. Outro item de difícil aquisição. Pude apreciar essa ótima performance graças a uma cópia em DVD que meu amigo Sebastian Garcia me cedeu.



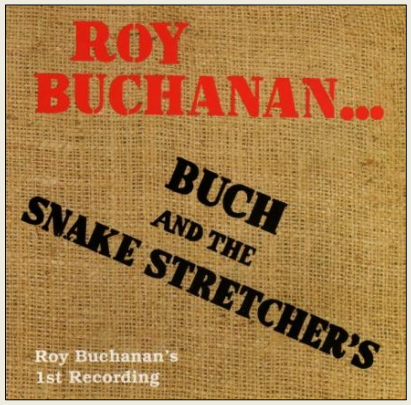
DISCOS

Aqui temos um misto de informações históricas (extraídas em grande parte do livro de Phil Carson) com comentários d'O Eremita sobre os principais discos da carreira de Roy Buchanan. A carreira de Roy deixou um longa lista de gravações como músico de estúdio, artigo explorado em coletâneas póstumas.

Buch and The Snake Stretcher's

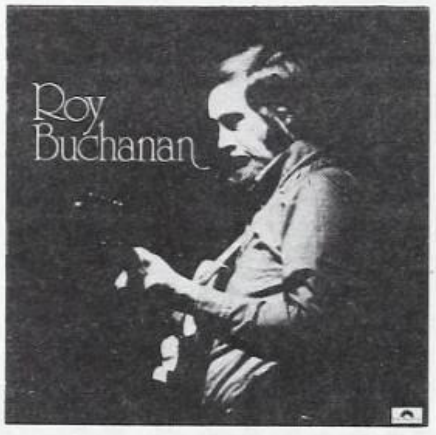
1) Sweet dreams
   (Don Gibson)
2) Down by the river
   (Neil Young)
3) Since you've been gone
   (Roy Buchanan)
4) I'm a lonesome fugitive
   (Liz & Casey Anderson)
5) The Messiah will come again
   (R. Buchanan)
6) Johnny B. Goode
   (Chuck Berry)

The Band: Roy Buchanan
Mike Walls (drums)
Dick Heintze (keyboards)
Chuck Tilley (vocals/2nd guitar)
Peter Van Allen (bass)
Marc Fisher (percussion)



O primeiro registro em um álbum por Roy Buchanan como artista principal é uma produção independente. Foi gravado no final de 1971, ao vivo, no bar Crossroads, em Bladensburg, Maryland, onde Roy era atração fixa à época. A produção do disco foi precária e a qualidade da gravação lembra a de um pirata. Ele foi oferecido à Polydor, com quem Roy havia assinado contrato para lançamento de um álbum. Diante da recusa da gravadora veio a decisão de lançá-lo pelo selo BIOYA, criado especialmente para a ocasião (BIOYA é a sigla para a frase carregada de ternura "Blow it out your ass", que exprimia o que Roy pensava dos executivos da gravadora). O baixo orçamento também se refletiu na capa, sem uma foto ou arte especial e em uma embalagem feita de uma espécie de saco de estopa (aqui reproduzida, abaixo da capa do relançamento em CD). Foi um item difícil de ser achado durante muito tempo. O conteúdo deixou de ser raridade com a versão em CD da gravadora

americana Genes (1992). O repertório traz várias músicas que foram incluídas nos álbuns de estúdio seguintes. A faixa de abertura, “Sweet dreams”, é a mesma que inicia o primeiro disco solo de estúdio de Roy, lançado em 1972. “I am a lonesome fugitive” e “The Messiah will come again” também aparecem em ambos os discos. A segunda faixa deste disco de estreia é “Down by the river”, do Neil Young, que só recebeu sua versão de estúdio no LP “You´re not Alone”, de 1978. Completam as seis faixas “Since you’ve been gone” (composição de Roy) e uma boa versão para “Johnny B. Goode”. Embora tenha seu valor histórico e registre o guitarrista em seu ambiente preferido, não é um disco indispensável. Existem outros registros tão bons quanto e com uma qualidade de áudio muito melhor.

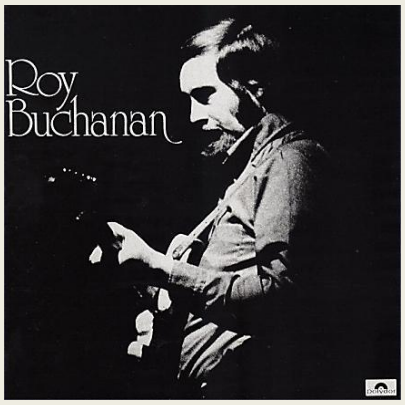


ROY BUCHANAN—Polydor 5033

After hearing Roy Buchanan play last year, the thing that amazed us most was the fact that he had not as yet released a record. The near-legendary underground electric guitarist who lives in the Baltimore-Washington, D.C. area can now be heard on his Polydor debut, backed by his tight rock quartet, the Snake-stretchers. A good deal of the album is instrumental, and when you hear the way Roy's fingers have with notes, you'll know why. Roy also sings on "The Messiah Will Come," while Chuck Tilley handles other vocals, including "I Am A Lonesome Fugitive" and "Hey Good Lookin'."

Roy Buchanan

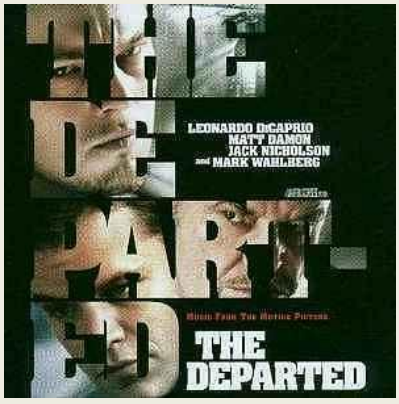
1) Sweet dreams
   (Don Gibson)
2) I'm a lonesome fugitive
   (Liz & Casey Anderson)
3) Cajun
   (R. Buchanan)
4) John's Blues
   (R. Buchanan)
5) Haunted house
   (R. Geddins)
6) Pete's Blue
   (R. Buchanan)
7) The Messiah will come again
   (R. Buchanan)
8) Hey, good lookin'
   (Hank Williams)



The Band

Roy Buchanan
Ned Davis (drums)
Dick Heintze (keyboards)
Chuck Tilley (vocals)
Peter Van Allen (bass)
Teddy Irwin (drums)

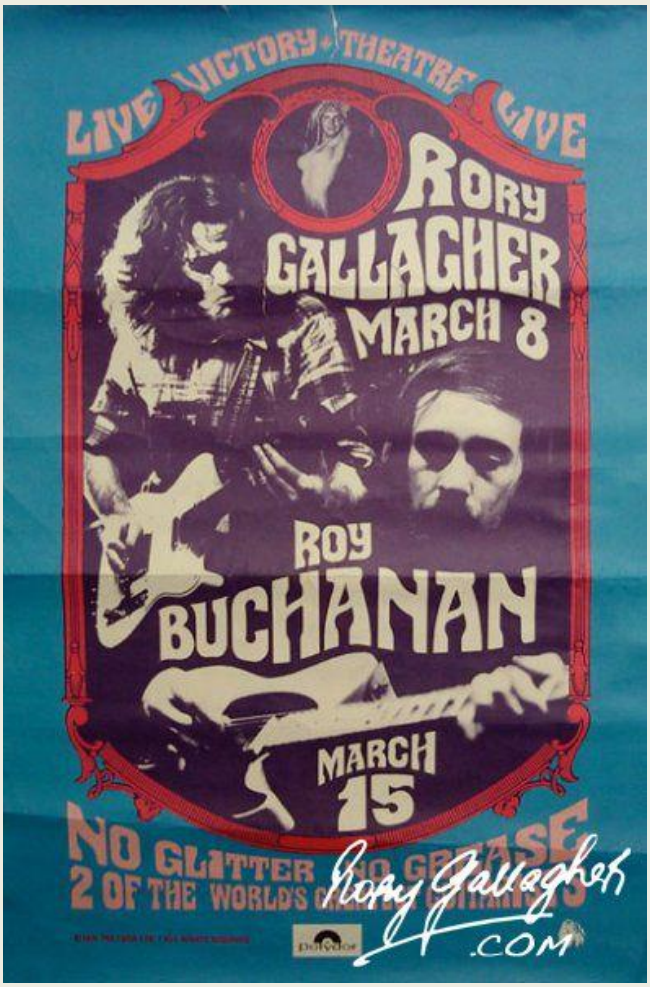
A repercussão do documentário sobre Roy (ver Parte 3 – Mídias) fez com que a Polydor passasse a pressionar o guitarrista para que iniciasse o cumprimento de seu contrato de gravação, de cinco álbuns no total. Embora estivesse na estrada desde os quinze anos, na época da gravação deste disco (1972, Roy estava com 33) ele ainda não tinha definido seu tipo de som. Ora soava como um guitarrista Country e ora de Blues, além de pitadas jazzísticas e de outras influências. O repertório deste disco é uma prova disso. As duas faixas iniciais são exemplos de sua influência Country. Começa com uma música muito frequente nas suas apresentações, "Sweet dreams", em versão instrumental. Em 2006 foi incluída na trilha sonora do filme "Os infiltrados" ("The departed"), de Martin Scorcese.



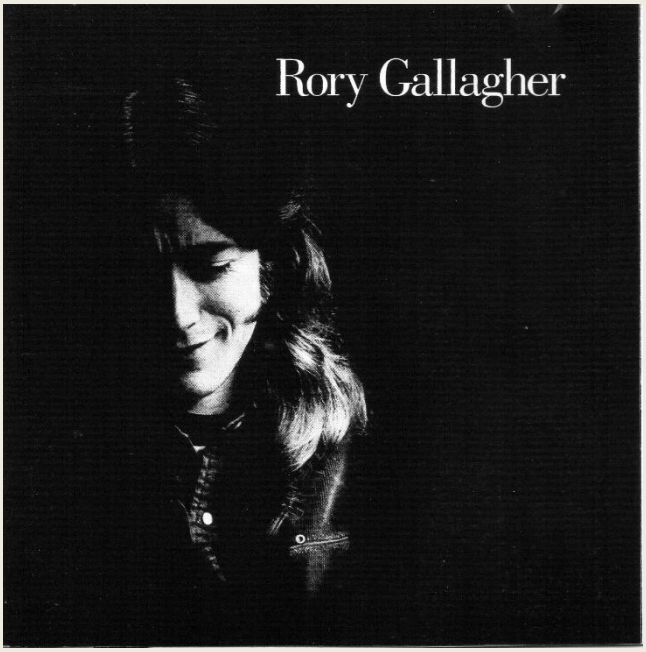
A faixa seguinte é "I'm a lonesome fugitive", puro Country. Um resgate do seu tempo acompanhando Merle Haggard, o primeiro a registrar essa música. Uma canção que não arranca sorrisos de quem não é fã do gênero (como eu). O mesmo ocorre com "Haunted house" e "Hey, good lookin'". "Cajun" é uma instrumental curta, cujo título é autoexplicativo, trazendo mais uma das influências de Roy. Os pontos fortes do disco são mesmo os Blues, onde ele mostra plenamente seu talento: "John's" e "Pete's" e "The Messiah". As duas primeiras são, basicamente, longos solos instrumentais e a última conta com outra das marcas de Roy, seu vocal sombrio e circunspecto. Em "Pete's", a

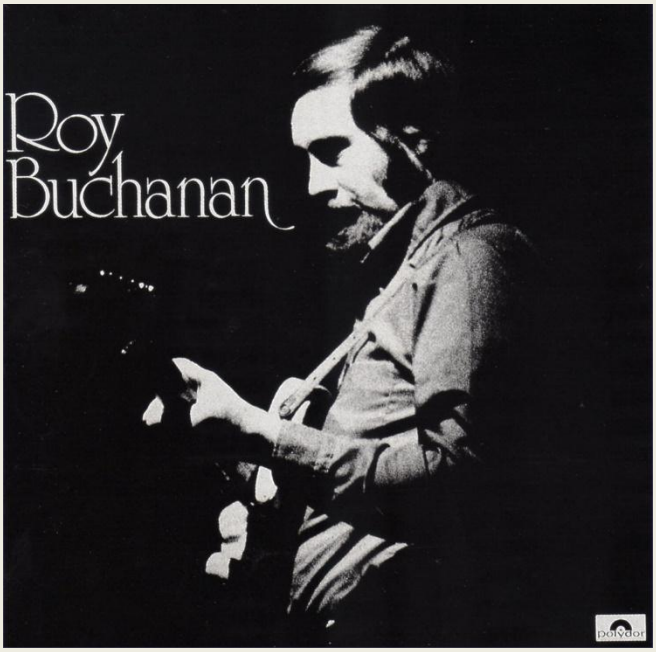
mais longa do disco (passa dos 7 minutos), há uma curiosa passagem com toques orientais lá pelo primeiro terço da música. “The Messiah” foi uma das músicas mais tocadas por Roy em seus shows e, como se pode deduzir pelo título, é uma das amostras da sua religiosidade. Outro de meus guitarristas favoritos e que também já se foi, Gary Moore, gravou uma respeitosa cover (apenas instrumental) desta música no álbum “After the War”, de 1989 e é possível que este tenha se inspirado nela para compor “Parisienne walkways”, pois a levada de ambas é parecida.

Roy & Rory



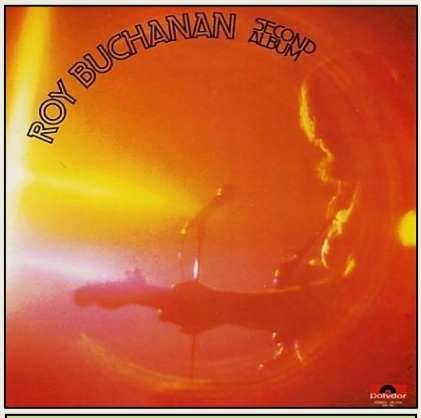
O cartaz ao lado traz dois dos meus ídolos da guitarra. Com diferença de uma semana eles se apresentaram no Victory Theatre, no Canadá (Rory em 8 de março de 1974 e Roy no dia 15). Existem outros guitarristas que eu admiro, mas esse cartaz me fez pensar em alguns pontos em comum entre esses dois monstros, além da semelhança entre os nomes (são quase xarás!). Os principais: a preferência pelo Blues; ambos morreram cedo – Rory com 47 anos e Roy com 48. Os primeiros discos–solo oficiais de cada um saíram em datas próximas (maio de 1971 para Rory, agosto de 1972 para Roy). Além disso, me chama a atenção a notável semelhança na capa desses dois discos, conforme as reproduções abaixo mostram.





Second Album

1) Filthy Teddy
   (R. Buchanan)
2) After hours
   (Avery Parrish; Buddy Feyne; Robert Bruce)
3) Five string Blues
   (R. Buchanan)
4) Thank you Lord
   (R. Buchanan)
5) Treat her right
   (Roy Head)
6) I won't tell you no lies
   (R. Buchanan)
7) Tribute to Elmore James
   (R. Buchanan)
8) She once lived here
   (Autry Inman)



The Band

Roy Buchanan
Dick Heintze (keyboards)
Teddy Irwin (2nd guitar)
Don Payne (bass)
Jerry Mercer (drums)

Ned Davis (drums in "8")
Chuck Tilley (vocals in "5")

O segundo álbum de estúdio, lançado em 1973, é um de seus melhores e, provavelmente, o mais vendido, sendo um dos dois discos de Roy a atingir a vendagem correspondente a disco de ouro. A maioria de suas oito faixas é instrumental, praticamente "jams" em estúdio, focadas no Blues, estilo em que Roy e sua velha Telecaster faziam miséria. É uma obra mais autoral – apenas três são covers. O registro do seu gosto pelo Country ficou apenas na última faixa. Os pontos altíssimos do álbum são as três mais longas: "After hours", "Five string Blues" (minha preferida), que recebeu esse nome porque uma das cordas quebrou durante a gravação - que seguiu assim mesmo - e "I won't tell you no lies".

"After hours" é um Blues tradicional, da década de 40, que já teve dezenas de regravações. Roy a havia gravado em seu primeiro disco, um compacto simples lançado em 1954, de alcance apenas regional.

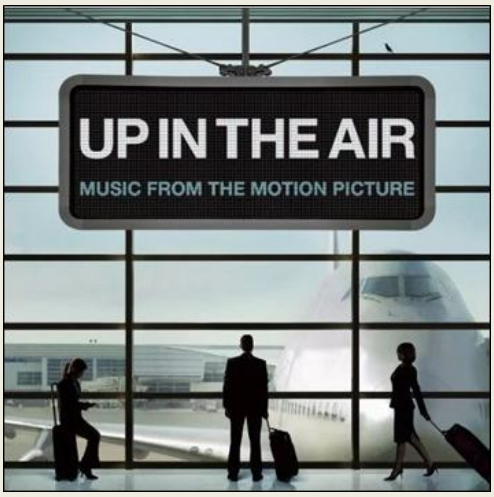
"I won't tell you no lies" e "Five string Blues" contém solos alternados e maravilhosos de Roy e de Dick Heintze. Esta última traz nas poucas palavras de sua letra outro registro das crenças do guitarrista: *"Oh, Jesus, this is my final plea. You know I'm still begging you, don't let the devil get the best of me"*.

O título de "Thank you Lord" já diz tudo: é outra de suas orações musicadas. Com uma melodia suave, Roy canta acompanhado por um delicado dedilhado: *"Thank you Lord, saw your sun shine today. Bless you Lord, got to see my children pray. May not be the right way to pray, but I want to thank you*

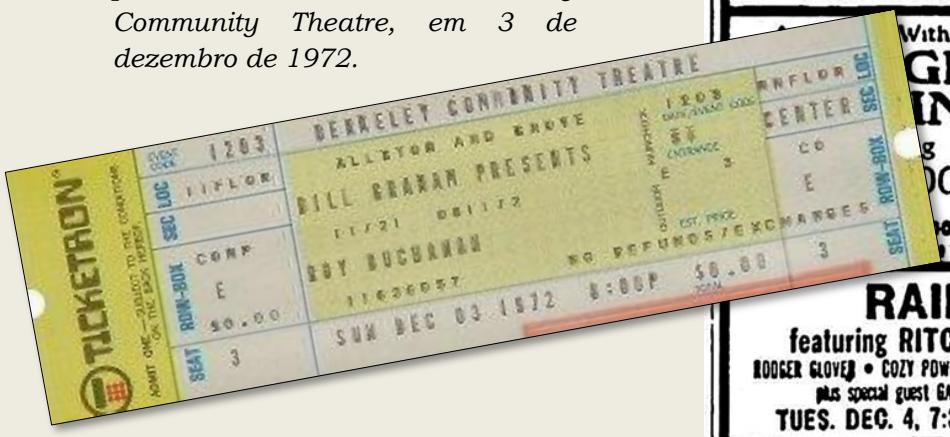
anyway...”. Também entrou em uma trilha sonora, desta vez no filme “Amor sem escalas” (“Up in the air”), dirigido por Jason Reitman (2009).

Outra cover é “Treat her right”. Ela foi composta em 1965 e chegou ao segundo lugar nas paradas americanas na voz de seu criador, Roy Head. Provavelmente a versão mais conhecida é a de Otis Redding. Rory Gallagher deixou sua versão, incluída como “bonus track” no relançamento do CD “Blueprint”. Anos depois essa canção apareceu no filme “The Commitments”, interpretada pela banda homônima.

Capa da trilha sonora do filme “Amor sem Escalas”, que contém a música “Thank you Lord”.



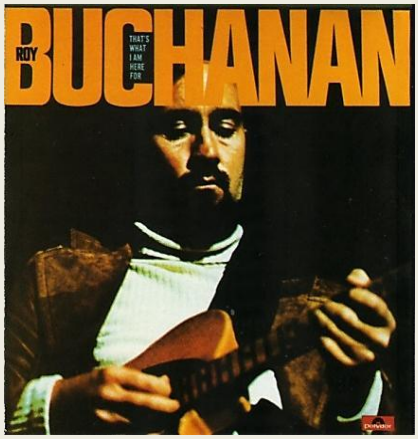
Reprodução de ingresso para um show de Roy Buchanan promovido por Bill Graham no Berkeley Community Theatre, em 3 de dezembro de 1972.



Felizes os que estavam em Pittisburgh em novembro de 1979. Era só dar um pulo no Stanley Theater e ver os shows de Roy Buchanan, Rory Gallagher e Rainbow!

That's What I Am Here for

1) My baby says she's gonna leave me
   (R. Buchanan; Billy Price; John Harrison)
2) Hey Joe
   (Billy Roberts)
3) Home is where I lost her
   (R. Buchanan; J. Harrison)
4) Rodney's song
   (R. Buchanan)
5) That's what I am here for
   (R. Buchanan; B. Price; J. Harrison; Mike Kalina)
6) Roy's Bluz
   (R. Buchanan)
7) Voices
   (Dick Heinzie)
8) Please don't turn me away
   (R. Buchanan; B. Price)
9) Nephesh
   (R. Buchanan)



The Band

Roy Buchanan
Dick Heintze (keyboards)
Billy Price (vocals)
John Harrison (bass)
Robbie Magruder (drums)

Este é o disco que eu recomendo como entrada para a carreira de Roy Buchanan. Não é o mais aclamado pela crítica nem pelos fãs. Não foi um sucesso de vendas. O que o torna especial, então? Várias coisas, entre elas o fato de que apenas uma faixa é uma regravação. Essa exceção é a esplêndida versão de "Hey Joe", dramática, densa, soturna, refletindo o clima transmitido pela letra, interpretada na voz melancólica de Roy, com os versos entremeados por solos espetaculares de guitarra.

O restante do álbum é uma coleção de músicas de estilos diversos, algo que poderia ser interpretado negativamente como falta de unidade. Ocorre justamente o contrário. É mesmo um disco variado, só que a qualidade do conjunto de canções escolhidas deu um ótimo resultado. Uma diferença marcante é que nele há mais músicas cantadas do que nos anteriores. O vocalista Billy Price não é nenhum fenômeno, mas faz um trabalho correto, aparecendo particularmente bem em "Rodney's song", que tem uma leve e deliciosa pitada funk. Nela podemos ver uma das características que fascinam no estilo de Roy. A música começa com o riff da guitarra e depois que entra o acompanhamento, o solo de guitarra é iniciado. As primeiras notas formam uma sequência convencional. Repentinamente há uma quebra, uma nota inesperada e aí o solo segue um rumo imprevisto. O solo intermediário é mais uma demonstração de criatividade, apresentando um dos truques de Roy,

notas sobrepostas, simulando um efeito de “quedas no vazio” (é difícil descrever – é melhor ouvir!), coisa que ele repete no final da música.

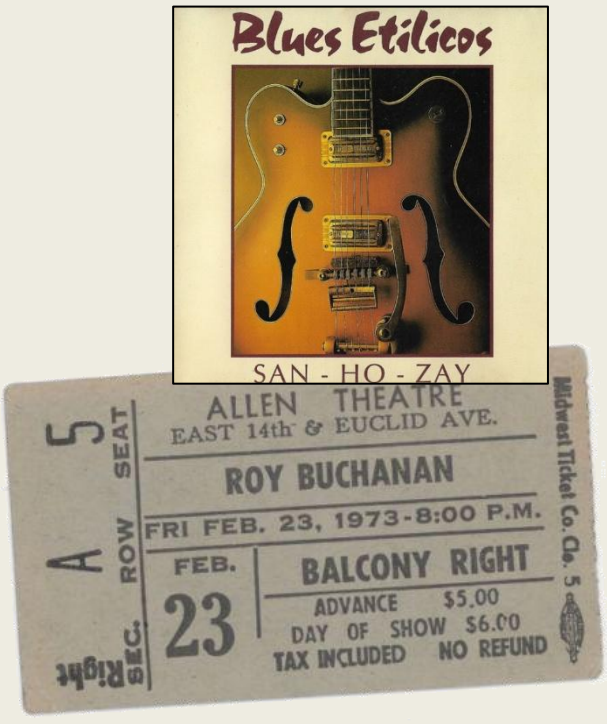
Este disco é do final de 1973. Chegou às lojas americanas em fevereiro de 1974. A banda de apoio teve mudanças em relação ao disco anterior, fato comum na carreira de Roy, que não era de manter uma banda fixa durante muito tempo. Apenas o tecladista Dick Heintze esteve ao seu lado em todos quatro primeiros álbuns. A produção repete o estilo dos discos anteriores, ou seja, crua, direta, praticamente um registro ao vivo, em estúdio.

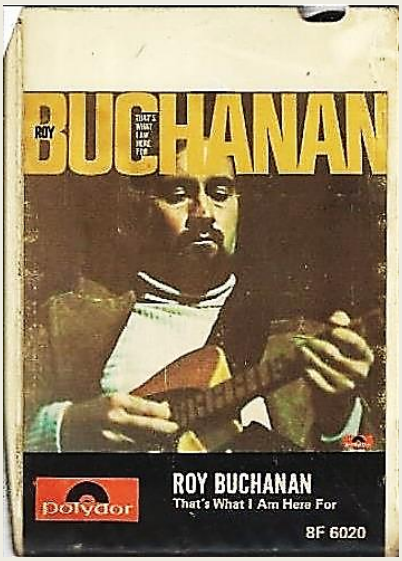
O disco começa bem, com “My baby says she’s gonna leave me”, um Blues com uma levada rápida. O Blues Etílicos gravou uma versão dela no álbum “San-Ho-Say”, de 1990.

“Please don’t turn me away” poderia ser apenas uma boa canção romântica, uma balada à la anos 60, com outra bela interpretação de Price, se não fosse o fascinante solo final de Roy, que torna todo o conjunto especial.

Outro destaque é para “Roy’s Bluz”, seis minutos de solos de guitarra e piano, com vocal do guitarrista. Blues tradicional, com mais uma daquelas letras em que Roy externa seus conflitos, citando céu e inferno mesmo quando o tema é romântico: *“my soul laid down last Friday, but it rose again today. I think I like life better; I might even decide to stay. I dreamed of heaven and I saw my baby there. You know, she had real pretty eyes and she had long, black, wavy hair. If I go to hell, I'm gonna speak very highly of you, cause you've done some things, pretty mama, I don't believe that the devil would-a do”*.

Das nove músicas do álbum, apenas “Voices” destoa um pouco, por não trazer nada de especial. Novamente a representante Country do disco ficou como última faixa (“Nephesh”, que significa “alma” em hebreu), a única instrumental do disco.





Exemplar de um cartucho, mídia que competiu durante algum tempo com a fita cassete. Tinha melhor qualidade de som, mas não vingou.

HEY JOE

Uma das mais impressionantes interpretações de Roy Buchanan é a do clássico “Hey Joe”, uma canção com muita história. A autoria é desconhecida. Oficialmente, ela foi registrada em 1962 por Billy Roberts, mas, há fortes suspeitas que se trata de uma canção do folclore americano, cuja autoria seria indeterminada. Também conhecida pelo título “Hey Joe, Where you gonna go”, teve sua primeira gravação em um single de 1965 por The Leaves, uma banda de Los Angeles. Desde então, já são por volta de 200 as versões gravadas por artistas diversos. Entre a gravação original e a versão de Roy Buchanan, houve uma que a tornou mundialmente conhecida – e que certamente inspirou a contida no “That’s What I’m Here for” – a de Jimi Hendrix. Foi o primeiro single da Jimi Hendrix Experience, que atingiu a 6ª posição na para inglesa.

Um dos principais atrativos desta canção tão popular é a melancolia que a parte instrumental transmite, além da letra dramática, teatral, que pode ser resumida em um diálogo: “Hey, Joe, aonde vai com essa arma? Vou matar minha mulher, porque a peguei com outro cara. Hey, Joe, ouvi dizer que você atirou em sua mulher? Sim, eu a matei. E agora? Vou fugir para o México, para não ser enforcado”.

Curiosamente, feminicídeo também é aparece em outra canção que Roy regravou, “Down by the river”, de Neil Young, presente no álbum “You’re Not Alone” (comentado mais à frente).

Record Lovers Guide

An up-to-the second guide for the ravenous record buyer

Roy Buchannan—That's What I Am Here For (Polydor)
Rating: one heart

At last! A Roy Buchannan LP that one can listen to and not retch over. After two dismal attempts to live up to his hype-flavored reputation of "best rock guitarist alive," Roy has forsaken the pretentiousness and gotten down to laying down some really fine raunchy r&b rock that has a sparse, British feel to it, circa 1966. With Billy Price handling excellent vocal chores, Roy is free to cut loose with some loaded rock riffing—and riff he does in nine hard as nails tunes that are beer soaked and bloozy. The title song as well as "Home Is Where I Lost Her," "Rodney's Song" and "Hey Joe" are real stand-outs. Simplistic but satisfying, Buchannan's new one is a promise of better days to come from roughneck Roy.

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Roy Buchanan — That's What I'm Here For (Polydor)
Rating: one mouth

Roy's all new band lets him stretch out quite a bit more. He's quite the guitar player now, but he still needs to join somebody *else's* band as he can't write. He needs a band that can push him further, and that can create on their own, because right now he's nothing more than a musician, not a valid front man, and he's simply got nothing to say except "Watch my fingers."

Um belo dia, próximo ao fechamento da versão 3 deste trabalho, me lembrei da minha velha coleção de revistas de Rock e resolvi pesquisar se havia alguma nota sobre o Rory que pudesse ter escapado das pesquisas anteriores. Depois de muita busca, tudo que encontrei foram esses dois recortes, com críticas ao mesmo disco, em exemplares diferentes da publicação americana "Circus". O acima foi extraído da edição regular da revista, de maio de 1974. O outro é do título paralelo "Circus Raves", de julho do mesmo ano. Embora minha amostra de cópias da revista não possa ser considerada das mais abrangentes, pelo resultado da pesquisa dá para se ter uma boa ideia sobre a falta de apoio da mídia ao guitarrista, mesmo em sua terra natal.

In the Beggining

1) Rescue me
   (C. Smith; R. Miner)
2) I'm a ram
   (Mabon Hodges; Albert Greene)
3) In the beggining
   (R. Buchanan)
4) C. C. Ryder
   (Traditional; arranged by R. Buchanan)
5) Country preacher
   (Joe Zawinul)
6) You're killing my love
   (Mike Bloomfield; Nick Gravenites)
7) She can't say no
   (Bill Sheffield; R. Buchanan)
8) Wayfairing pilgrim
   (R. Buchanan; Ed Freeman)

The Band

Roy Buchanan
Neil Larsen (keyboards)
Bill Sheffield (vocals)
Kenny Tibbetts (bass)
Bill Stewart (drums)

+ many additional musicians

A carreira de Buchanan ainda patinava. A Polydor continuava insatisfeita com a baixa vendagem dos discos. O comportamento excêntrico de Roy fazia com que boas oportunidades de se destacar fossem perdidas. Uma delas foi a recusa ao convite para participar do disco solo de Bill Wyman, que rolou às vésperas da gravação deste seu álbum, de 1974, que traz uma bela capa e que recebeu dois nomes, ambos extraídos de suas faixas: "In the beggining", o oficial, no mercado americano e "Rescue me", para a Europa e Canadá. Contrariando o que ocorreu no lançamento anterior, seu repertório é baseado em covers. Para variar, mudanças na banda de apoio, com renovação total! Entre os músicos adicionais, foi convidado Armando Peraza, da banda de Carlos Santana, para a percussão.

"Rescue me" é uma canção pop, um tanto fraca para ser a faixa de abertura. "I'm a ram", de Al Green, sobe bem o nível, com um solo fantástico de Roy, embora a versão ao vivo que saiu no álbum seguinte supere a de estúdio. "In the beggining" é uma instrumental em que a guitarra de Roy soa serena, mostrando sua versatilidade para tocar com sentimento tanto coisas rápidas como lentas, balançadas ou pesadas. "C.C. Ryder" é bem conhecida. Blues tradicional, cujo título é grafado também como "See see rider". Uma de suas primeiras gravações foi feita pela "mãe do Blues", Ma Rainey, mas teve um monte de versões, de Elvis até Animals. A de Roy é correta, sem ser das mais brilhantes. "Country Preacher" é uma composição de Joe Zawinul, aquele mesmo, um dos grandes nomes do Jazz-Rock, fundador do Wheater Report. Apesar do título e do autor, o estilo que Roy deu à música não é de Country e nem de Jazz. É outra instrumental lenta e suave. "You're killing my love" é cover de uma canção menos conhecida de Mike Bloomfield e não é das mais

excitantes. “She can’t say no”, de coautoria de Roy, é aquele tipo de Blues lento e de marcação forte no qual o guitarrista se esbalda, com um longo e característico solo. O melhor ficou para o final: a belíssima instrumental “Wayfairing pilgrim”. Um piano acompanha um solo sensível e delicado de Roy. Junto com “I’m a ram” são os pontos altos de um disco que não é um dos mais fortes da discografia do guitarrista.

Texto do encarte da edição da Repertoire Records

Roy Buchanan was hailed as 'The New Guitar Man' when he first began to win friends and admirers. That was way back in the early Seventies, when the virtuoso musician was being re-discovered by the elite of the Pop-Rock world. At the time he produced 'Rescue Me' in 1974, the scene was awash with rumours. It was said John Lennon wanted Buchanan for his band and that Roy had once been offered a gig with The Rolling Stones, the one that Mick Taylor eventually got after Brian Jones died. Yet this was all news to Roy Buchanan, a shy and self-contained guy who just wanted to play his guitar and get on with making his own album and leading a cool and casual life.

Such rumours may have been part of a PR campaign to boost the career of the man described as 'the greatest unknown guitarist in the world'. Certainly, Jeff Beck and Les Paul admired him and partisan audiences packed clubs and concert halls to see the bearded axeman in action. Buchanan was at heart a Rock’n’Roll guitarist with Country roots. Grateful Dead's Jerry Garcia once said he was 'a country style Rock’n’Roll guitar player with a nice tone, amazing chops and much neglected'.

Whatever his origins, Buchanan was an all-American guitarist blessed with an impressive technique and the ability to communicate to audiences. Yet like many players of his generation, he was also a hard living itinerate muso, who always had a drink and cigarette to hand. If he never quite made it into the big league of superstars, he was probably happier that way. He just liked showing up at a gig with his axe and getting off on the crowd reaction and jamming with his fellow musicians.

He was born Leroy Buchanan in Ozark, Arkansas, USA (September 23, 1939). His father Bill was a sharecropper, whose family suffered during the Depression of the 1930s. In 1941 they all moved to California where young Roy grew up listening to Country music and the Blues on the radio. After World War 2 the Buchanans settled in Pixley in the San Joaquin Valley, where Roy started school in 1945 and took music lessons.

In 1948 he was given a Rickenbacker lap top steel guitar. At College he was said to be a lonely child who preferred playing music to mixing with the other students. He switched to a standard 'flat top' Harmony guitar and a Martin acoustic. Aged 13 he settled on a Fender Telecaster, which he played for many years. It cost $120 when he bought it new in 1953.

As well as Jazz and Blues, he also listened to Rock'n'Roll, which naturally contributed to his own burgeoning style. He liked Elvis Presley's early recording of 'Mystery Train', which featured Scotty Moore on guitar. At the same time he listened avidly to modern jazzman Barney Kessell who had a masterful technique. Buchanan meanwhile began playing country steel guitar for the brothers Marvin and Paul Kirkland at local clubs. When audiences became too noisy, he turned up his solid body Telecaster, which could be heard above the racket and also proved a useful defense weapon when fights broke out.

In 1955 Roy left school and moved to Hollywood, where he joined Rock'n'Roll band The Heartbeats. It was the start of the first phase of his career as a pro musician, growing up amidst the excitement of Fifties Rock'n'Roll. In 1957 Buchanan began working worked with Dale Hawkins, who hit with 'Susie Q', a tune later covered by Creedence Clearwater Revival. Roy played guitar breaks on several of Hawkins' records including 'My Babe' and 'Grandma's House'. He also recorded with Freddie Cannon, Bob Luman and The Hawks and made several of his own singles. He later went to Canada to play with Ronnie Hawkins band, which later evolved into The Band.

He 'retired' from the road in 1962, complaining of exhaustion and settled in Washington D.C., where he played as a sideman until starting his own group The Snakestretchers. Then as a result of a 1971 TV documentary about him called 'The Best Unknown Guitarist in The World', he was offered a contract with Polydor Records. He launched his come back and began packing out clubs, where he was hailed as a cult hero. Although feted by the pop elite, Buchanan seemed content to play smoky clubs while recording five solo albums for Polydor. His only complaint was that he wasn't given enough artistic freedom in the studios.

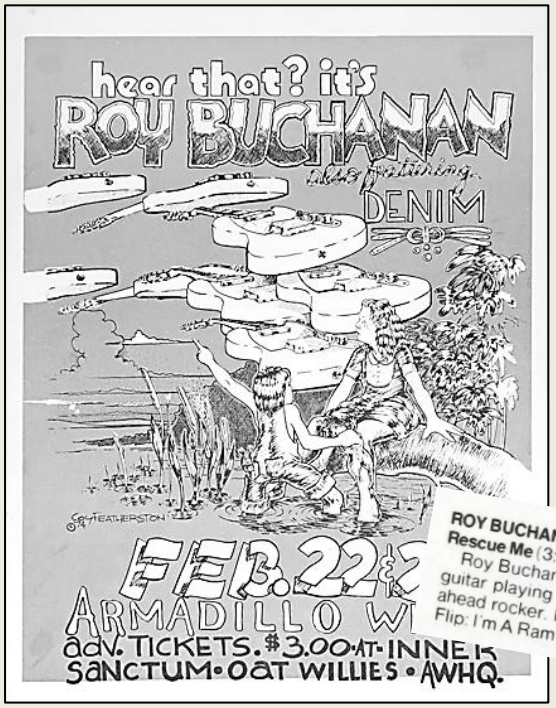
'Roy Buchanan' (1972) was followed by 'Second Album' (1973) and 'That's What I'm Here For' (1973). 'Rescue Me' appeared in 1974 and has eight excellent tracks, including such the standard 'CC Ryder'. The first two tracks 'Rescue Me'/I'm A Ram' were released as a single. The album, produced by Ed Freeman, was also released under the title 'In the Beginning'. Roy was backed by a powerful band featuring Bill Sheffield (vocals). Among the musicians taking part were Neil Larsen (keyboards), Kenny Tibbetts (bass) and Bill Stewart (drums). Venetta Fields and Carlena Williams supplied backing vocals and Armando Peraza played congas. The line up was completed by the addition of a five-piece brass section.

After this well received album, Roy Buchanan then released 'A Street Called Straight' (1976) for the Atlantic label, which entered the US album chart. Melody Maker journalist Michael Watts, who reported on the Roy Buchanan phenomenon from New York, introduced his work to British record buyers in a special interview which portrayed him as a grateful, if somewhat bewildered

In 1977 Buchanan made 'Loading Zone' (Atlantic), which saw him soloing on 'Green Onions' and 'Ramon's Blues', alongside fellow guitar legend Steve Cropper. The album was produced by Jazz-Rock bassist Stanley Clarke and gained favorable reviews, yet still failed to transform him into the big league. Buchanan continued to tour and record extensively. After a successful Japanese tour, Roy formed a power rock trio and toured Europe in 1985. On December 6, 1985 he played a special concert at Carnegie Hall in New York City alongside Albert Collins and Lonnie Mack, which was filmed for later video release. His career peaked the following year when he released the critically acclaimed 'When A Guitar Plays The Blues'.

However, his chaotic life style eventually caught up with him. Roy was found hanged in a police cell after being arrested, following a domestic incident at his home in 1988. He was aged just 48. It was a tragic end to the career of a musician, whose life long cry seemed to be 'rescue me.

Chris Welch, London, England, July 2005.



ROY BUCHANAN (Polydor PD 14265)
Rescue Me (3:17) (Chevis, BMI — C. Smith/R. Miner)
Roy Buchanan revives this classic oldie and gives it a fresh, fine face-lift. Virtuoso guitar playing is Buchanan's strong suit and there is plenty of that on this straight ahead rocker. Playing such a strong hand, Ray is sure to hit the jackpot on this one!
Flip: I'm A Ram (3:28) (Jec, BMI — M. Hodges/A. Greene)

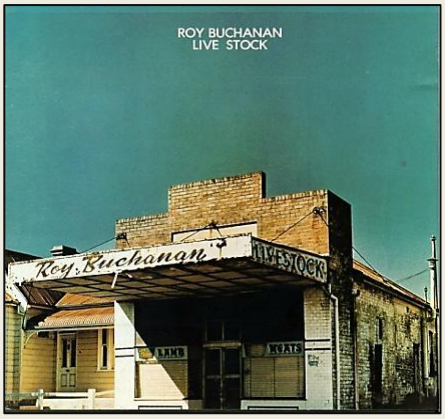
Ao lado: cartaz de show de Roy (data ignorada); abaixo, dois recortes da revista americana Cash Box. A que está ao lado do cartaz é de fevereiro e a abaixo, de janeiro, ambas de 1975.

IN THE BEGINNING — Roy Buchanan — Polydor PD 6035 — Producer: Ed Freeman

The legendary Roy Buchanan, one of the most inspirational guitarists in rock (ask Clapton or Richard) has himself a bright new LP, a bright collection highlighted by a stirring version of Fontella Bass' hit, "Rescue Me." Roy's vocals and spirited solos make this package irresistible, especially on cuts like "You're Killing My Love," "Country Preacher" and "Wayfaring Pilgrim." "CC Ryder" is an exceptional number reminiscent of rock's early days.

Live Stock

1) Reelin' and rockin'
   (Roy Milton)
2) Hot Cha
   (Willy Woods)
3) Further on up the road
   (Bob Mack)
4) Roy's Bluz
   (R. Buchanan)
5) Can I change my mind
   (B. Despenza; C. Wolfolk)
6) I'm a ram
   (M. Hodge; A. Greene)
7) I'm evil
   (R. Buchanan)



The Band

Roy Buchanan
Malcolm Lukens (keyboards)
Billy Price (vocals)
John Harrison (bass)
Byrd Foster (drums)

Coletâneas e álbuns ao vivo eram ótimos negócios para as gravadoras porque os custos de produção caíam significativamente (muito mais no caso das coletâneas, é claro) quando comparados com os investimentos envolvidos na confecção de um disco inédito. Na Europa e Estados Unidos essa redução de custos refletia no preço final e esses tipos de discos eram vendidos por um valor bem menor do que custavam os lançamentos, coisa que nunca aconteceu no Brasil. O único vinil de Roy Buchanan lançado aqui, o "Live Stock", custava nas lojas brasileiras o mesmo que um LP de estúdio formado por músicas inéditas, assim como qualquer outro título, seja de artista internacional ou nacional.

Foi com a opção mais econômica que Roy e a Polydor cumpriram suas obrigações contratuais, lançando em 1975 o show gravado em 27.nov.1974 no Town Hall, New York City. A faixa final, "I'm evil", é de outra apresentação, ocorrida no mês seguinte em Evanston, Illinois.

Para a banda de apoio voltaram John Harrison no baixo e Billy Price nos vocais. O baixista, mais Malcolm Lukens nos teclados e Byrd Foster na bateria acabaram formando um dos grupos mais duradouros entre os que apoiaram Roy. Não era fácil acompanhar o homem. Não era incomum ele avisar aos músicos sobre alterações no repertório nos bastidores, pouco antes de adentrarem ao palco. Algumas vezes essas alterações incluíam músicas nunca ensaiadas anteriormente!

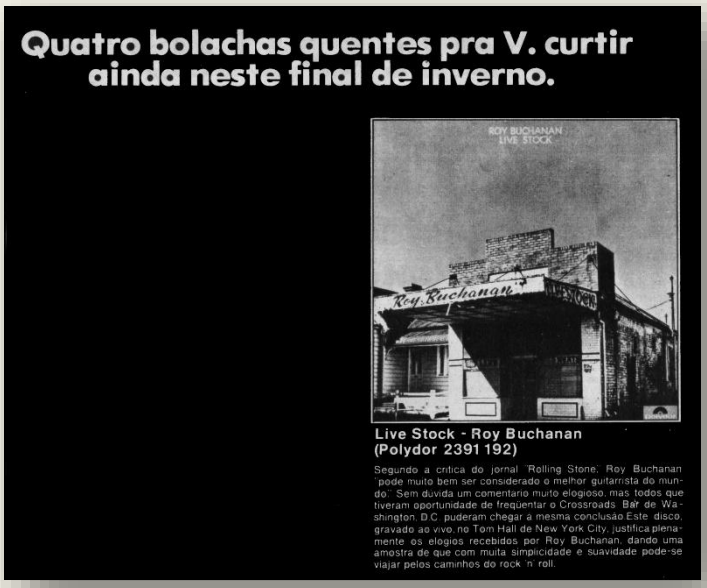
A história da capa é muito curiosa. A foto utilizada não é uma montagem. Ela mostra um velho açougue da cidade de Parramatta, Austrália, que pertencia a um homônimo do guitarrista. Ele tinha animais vivos para vender - o tal "live stock", que acabou batizando o disco. A foto foi enviada por um fã (Glenn A.

Baker, conforme crédito na contracapa) e acabou sendo bem aproveitada pelo produtor do álbum, Jay Reich, Jr.

Os palcos sempre foram o habitat de Roy. Por mais que todos (músicos, produtores, gravadoras) tivessem tentado, sempre foi difícil reproduzir o clima dos shows nos discos em estúdio. Considerando esses fatos, um disco ao vivo teria tudo para arrebentar. O "Livestock" corresponde às expectativas, em termos. O começo é um tanto chocho. A faixa de abertura é "Reelin' and rockin'", um Rock'n'Roll básico, de pouco impacto. Depois vem um "cha-cha-cha"! Apesar da esquisitice, é bem agradável de acompanhar, mas nada exuberante. "Further on up the road" é um Blues de levada rápida. Não sei bem a razão, mas ele caiu no gosto dos grandes mestres (da parte inglesa da coisa), pois, como foi dito no caso do DVD homônimo, além de Roy, Eric Clapton, Robin Trower e outros registraram suas versões. A virada no clima começa na faixa seguinte, "Roy's Bluz", em uma versão bem diferente da registrada em estúdio. Nessa e nas demais músicas Roy presta um grande serviço aos amantes da guitarra bem tocada, debulhando sua Telecaster com solos inspirados.

O disco termina com "I'm evil", um título meio contraditório para um católico explícito como Roy. Na verdade, trata-se de uma adaptação de "Trouble", um clássico do Rock'n'Roll da dupla Lieber/Stoler, cuja versão mais famosa é na voz de Elvis. Existe uma recomendável e poderosa regravação dessa canção pela banda "Gillan", liderada, evidentemente, por Ian Gillan.

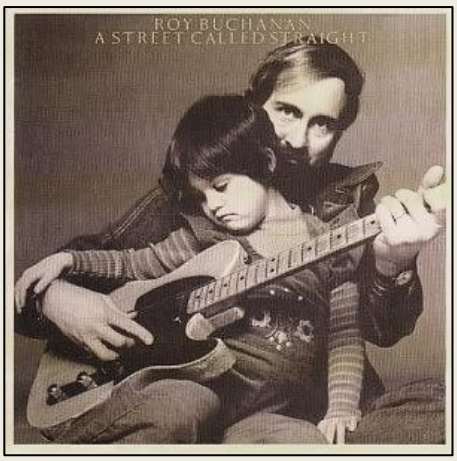
"Livestock" é uma das melhores heranças de Roy Buchanan.



Publicidade do LP "Live Stock" publicado no "Jornal de Música" Nº 21, de agosto de 1976. O texto abaixo da capa é o que segue, reproduzido fielmente, apesar de tudo: "Segundo a crítica do jornal Rolling Stone, 'Roy Buchanan pode muito bem ser considerado o melhor guitarrista do mundo'. Sem dúvida um comentário muito elogioso, mas todos que tiveram oportunidade de frequentar o Crossroads Bar, de Washington, D.C. puderam chegar à essa mesma conclusão. Este disco, gravado ao vivo no Tom Hall de New York City, justifica plenamente os elogios recebidos por Roy Buchanan, dando uma amostra de que com muita simplicidade e suavidade pode-se viajar pelos caminhos do rock'n'roll".

A Street Called Straight

1) Running out
   (R. Buchanan; J. Harrison)
2) Keep what you got
   (R. Buchanan; Chester Burnett; Joe Martin)
3) Man on the floor
   (R. Buchanan)
4) Good God have mercy
   (Billy Roberts)
5) Okay
   (R. Buchanan)
6) Caruso
   (R. Buchanan)
7) My friend Jeff
   (R. Buchanan)
8) If six was nine
   (Jimi Hendrix)
9) Guitar cadenza
   (R. Buchanan)
10) The Messiah will come again
    (R. Buchanan)
11) I still think about Ida Mae
    (R. Buchanan)



The Band

Roy Buchanan
Malcolm Lukens (keyboards)
Billy Price (vocals)
John Harrison (bass)
Byrd Foster (drums)

+ many additional musicians

Novo álbum e velha banda de apoio. Sexto disco no mercado e a carreira de Roy e seu grupo não chegava nem próximo à de Rock stars. Quando esses cinco músicos começaram a sua rotina de shows, viajavam em uma única van, levando como carga a guitarra e o amplificador de Roy, o baixo de Harrison e a caixa da bateria de Foster. Todo o resto tinha que ser alugado no local da apresentação. Nem roadie eles tinham! O tecladista Lukens é quem se encarregava do equipamento, ganhando pelo serviço um extra de $100,00 por semana.

Com o término do contrato com a Polydor, Roy conseguiu assinar com a Atlantic, por três álbuns. O primeiro deles, de 1976, por sugestão do guitarrista foi batizado “A Street Called Straight”, como uma indicação que ele estava em uma época limpa (“straight”) das drogas e bebidas, coisa que não durou muito tempo.

Nas belas fotos da capa e contracapa Roy aparece abraçado com um de seus filhos. Capas não são o forte da discografia de Roy. A maioria não compromete, outras mostram bom gosto (como a de “In the Beggining” e a deste disco), outras são escorregadas estéticas, como veremos adiante.

Novamente um disco autoral. Covers, apenas dois. “Good God have mercy” é uma composição do (possível, como vimos) autor de “Hey Joe”, Billy Roberts, que foi ao encontro de Roy para oferecê-la pessoalmente. Acabou sendo um dos destaques do disco. Um misto de Blues e Country, muito sentimental, tendo Roy no vocal. No disco de 1975 de Jeff Beck, “Blow by Blow” há uma cover de “Cause we’ve ended as lovers”, de Stevie Wonder, que é dedicada a Roy (veja ilustração). Que trinca, hein? Beck, Wonder, Buchanan... Este último retribuiu a homenagem gravando neste álbum “My friend Jeff”, um número instrumental que é uma adaptação da melodia de “Caruso”. A outra cover é “If six was nine”, de Jimi Hendrix. Desta vez a versão não é tão arrepiante quanto a de “Hey Joe”, mas, assim como a anterior, prefiro a de Roy à de Hendrix (que voem as pedras!). Tem um arranjo resvalando no Reggae. É uma das faixas fortes do álbum.

O disco tem uma coisa boa e uma ruim. A boa é que não economizaram na produção, que juntou um elenco bem caro de músicos convidados. Billy Cobham é um deles, fazendo percussão. A sessão de sopros teve a dupla de irmãos Randy e Michael Brecker, por exemplo. A ruim é que se nota certa forçação de barra da Atlantic para aumentar as vendas apenas razoáveis dos discos anteriores. As pistas para isso são as faixas “Keep what you got”, um Funk dos mais ordinários (não no sentido depreciativo do termo) e “Man on the floor”, que tem uma pegada Soul. Outra pista é a presença de uma nova versão de “The Messiah will come again” que, embora correta, não bate a que foi gravada anteriormente.

A sempre presente raiz Country de Roy desta vez tem mais representantes: a bela “Caruso” (já citei que não sou fã do gênero, mas, boa música transcende rótulos e esta é boa, sem dúvida) e “I still think about Ida Mae”, da qual já não posso dizer a mesma coisa. “Caruso” tem uma letra curiosa, onde Roy não economiza nas sutilezas: “eu não pretendo ser um Caruso, eu não sou o Número Um. Se você não gosta do jeito que eu canto, simplesmente coloque a agulha em outra música”.

Faltou citar alguma faixa? Putz, só me esqueci da primeira...” Running out of time” é mais um dos pontos fortes do disco. Rock básico, com a guitarra de Roy aprontando o tempo todo. “Okay” também é uma boa faixa, absorvendo um pouco do clima Soul de parte do disco. “Guitar cadenza” nada mais é do que uma sequência de efeitos sonoros de guitarra. Meio sem graça.

No geral, um dos bons discos da discografia de Roy.

Encarte da edição dupla em CD “Live Stock/A Street Called Straight”

The Blues can be a sombre musical genre, since, at least in its classic original format, it is the despairing cry of those who have been badly treated by life. Roy Buchanan was not predominantly known as a bluesman, although he certainly did record tunes which contained the word “Blues” in their titles, and he seemingly was not especially badly treated by life, yet it has to be reported that this great guitarist, who had a totally unique sound and style, hung himself in a police cell in 1988, after being arrested for drunken driving. This is not an appropriate final exit for a hero. This second reissue of a pair of his albums brings together his 1975 live album, “Live Stock”, and the following year's studio album, “A Street Called Straight”, and those who bought BGO's previous "twofer", which coupled his first and second albums, “Roy Buchanan” from 1972 and “Second Album” from 1973, still available as BGOCD541, will surely also welcome this new addition.

Roy Buchanan was born in October, 1939, in Arkansas, but grew up living not far from Bakersfield, the California home of a style of country music which takes its name and sound from that area, and was epitomized during the 1960s by Buck Owens. Buchanan could easily have become a Premier League country picker, his ability as a guitarist ranking with the likes of James Burton, Scotty Moore and others of that ilk, but an early influence for Buchanan was black church music (aka the Blues). Having previously suggested that his father was a Pentecostal preacher, it now appears, via a website devoted to Buchanan (www.roybuchanan.com) that in fact, his father was a farm labourer, but Buchanan apparently told anyone who enquired that his father was a man of the cloth. When he was only nine years old, Buchanan was given a lap steel guitar by his parents, who also arranged for him to have lessons from a Mrs. Presher, a local music teacher. Despite three years of her tuition, Buchanan preferred to play by ear and was never interested in learning to read music, although he was adept at teaching himself songs from listening to the radio, which he achieved so precisely that he joined his first band at the age of twelve, playing lap steel. Around 1952, he began to play a regular guitar, and could soon reproduce tunes he heard on the airwaves.

He moved to Southern California, to Los Angeles, to be precise, in the mid-1950s, where he lived with two of his older siblings, around the time of the birth of Rock’n’Roll, and he was spotted by a local agent named Bill Orwig.

Orwig assembled a band known as The Heartbeats, with Buchanan on guitar (of course) and with another latterday Rock star in drummer Spencer Dryden, who went on to briefly join The Ashes in 1965 - this obscure combo, which Dryden left before they recorded, included three future members of Peanut Butter Conspiracy, a psychedelic band who had not only a pretty daft name, but were only briefly only just successful, with a US hit single which peaked outside the Top 90 (!) in a three week chart visit and an album with the faintly funny title “The Peanut Butter Conspiracy is Spreading”, which peaked just outside the Top 190 also for less than a month. Dryden was promoted to the big time when he joined Jefferson Airplane in 1967, just in time to be part of the most stable and successful line-up of that celebrated group, playing on “Surrealistic Pillow”, “After Bathing at Baxters”, “Crown of Creation”, “Bless its Pointed Little Head” and “Volunteers”, all of which made the Top 20 of the US album chart. Dryden, who replaced Alexander 'Skip' Spence, who had left The Airplane to join Moby Grape, also left The Airplane and joined The New Riders of The Purple Sage, which is another story entirely.

Reverting to The Heartbeats, the group apparently made a cameo appearance in a 1956 teen-exploitation movie titled “Rock Pretty Baby”, which starred Sal Mineo, a New York-born actor who had a brief flirtation with the US chart in 1957/8, when he had half a dozen US hit singles in about six months, the biggest and best of which was his only Top 10 item, “Start movin’”, shortly after a significant acting role opposite James Dean in “Rebel Without a Cause”. Mineo also appeared on Broadway in “The King and I”, but was stabbed to death in Los Angeles in 1976. The main music in “Rock Pretty Baby” was provided by The Rod McKuen Group, whose (presumably) MoR sound cannot have been much further away from that of The Heartbeats. By the way, “Rock Pretty Baby” also featured Hollywood teen starlet Shelley Fabares (which is apparently pronounced Fabaray).

Bill Orwig must have seemed OK to The Heartbreakers - he got them into a movie, after all, even if one Rock movie book called it "basically plotless" and said "true fans of Rock and Roll movies - like Alan Freed's extravagant smorgasbords of delight - should beware". Orwig ultimately deposited Roy Buchanan in Oklahoma City, where the band were when Orwig abandoned them, but this enforced stay resulted in Buchanan's career making a big leap forward. He was playing guitar for “Oklahoma Bandstand” (presumably a radio or TV show) in Tulsa, when renegade rocker Dale Hawkins recruited him for his band to replace the departing James Burton. Dale Hawkins is most famous for his late 1950s US Top 30 hit, “Susie-Q”, on which the splendid guitar part was played by Burton (later famous for his work with Rick(y) Nelson, Elvis Presley and Emmylou Harris, among others), and it was Buchanan's job to reproduce that solo onstage. Dale Hawkins took Buchanan back to his base in Shreveport, Louisiana. Not yet 20 years old, Buchanan spent the next three years working with Hawkins, and it was with Hawkins that Buchanan made his first released recording (on Chess Records

subsidiary, Checker Records) in 1958 of “My Babe”, the B-side of a minor hit by Hawkins with the unlikely title of “A House, a Car and a Wedding Ring”.

In 1961, while working in Toronto with Dale Hawkins, Buchanan met Ronnie Hawkins, apparently Dale's cousin from Arkansas. Ronnie Hawkins was impressed enough by Buchanan to ask him to demonstrate his technique and some tricks of the trade to the young guitarist that Ronnie was grooming for his band, Robbie Robertson (Robertson and other members of the group who backed Ronnie Hawkins, The Hawks, later became known as The Band). Around 1960 (according to the sleeve note on “Sweet Dreams - The Anthology”, by Colin Escott), Buchanan briefly joined Ronnie Hawkins, replacing Fred Carter Jr., and made a distinct impression on Robbie Robertson, who took over when Buchanan decided to leave. Robertson, still a teenager, was most impressed by Buchanan’s playing, later calling him "the most remarkable guitarist I had seen".

Also in 1961, Buchanan married his wife, Judy, and they lived near Washington, D.C., where he spent much of the next decade playing local gigs, although it was a hand-to-mouth existence, and as children arrived, Buchanan decided on a change of career, and trained to become a hairdresser. However, he didn't enjoy the tonsorial life, and by 1970, was back playing in Washington clubs. In 1970 and 1971, according to a discography on the Internet, Buchanan released a couple of obscure LPs with his group of the time, known by the curious name of The Snakestretchers, before he signed with Polydor. However, the rear sleeve of the “Roy Buchanan” LP boasts a photo of Buchanan and four other good ole boys, and is captioned "Roy Buchanan & The Snakestretchers", which suggests he retained the group name for a while. A journalist saw and heard Buchanan's stunning guitar work when he was working with a singer named Danny Denver, and eventually, an article first published in the Washington Post was reprinted in Rolling Stone. That led to a documentary titled “Introducing Roy Buchanan”, which was broadcast at the end of 1971, which itself led to his signing with Polydor Records. In 1972, he recorded his first two albums for Polydor, “Roy Buchanan” (released that year) and “Second Album” (released in 1973), which have been reissued as a single CD on BGOCD541.

While any investigation of Buchanan's life and career is unlikely to be complete - he seems to have been a rather irascible individual, who was bedeviled by a lifelong weakness for drugs and alcohol - Colin Escott's already mentioned sleeve note which provides much Information about Buchanan, suggests that his first solo recordings were made in 1959, and included a version of “After Hours”, which he re-recorded for “Second Album”. “After Hours” is significant, because Escott suggests that the tune was "one of Roy's favourite vehicles for his slow blues explorations", which was how the vast majority of British guitar freaks (a body of which the undersigned proudly boasts himself a longtime member) were introduced to the Roy Buchanan sound, via his extraordinary instrumental version of the country song written by Don Gibson, “Sweet Dreams”. Not, apparently, that Buchanan first heard

the song performed by Gibson, who charted with the song in 1956 and 1961, nor by Patsy Cline, whose version was released a couple of months after she died in the 1963 plane crash which also took the lives of Hawkshaw Hawkins and Lloyd 'Cowboy' Copas, nor by Faron Young, who was the first to take it into the US country chart a few weeks before Gibson's own first version. Colin Escott suggests that the version Buchanan heard was by the relatively obscure Tommy McLain. Wherever he heard it, Buchanan made the tune into one of the most unforgettable performances anyone will ever hear, a timeless masterpiece which British record buyers, in a rare lapse into impeccable taste, briefly made a Top 40 single, Buchanan's sole hit 45 under his own name.

In fact, he did appear on a US hit single, credited to Bobby Gregg & His Friends, a two part instrumental which made the Top 30 in 1962, presumably as one of the "Friends" of Robert Grego, a jazz drummer, but that seems to be the end of that story. When he signed to Polydor Records, he became probably one of the first American acts on that label, which had begun operations in the USA shortly before. He completed an album with the working title of "The Prophet", which found him working with Charlie Daniels as producer - Daniels had found fame as the guitarist on Bob Dylan's 1969 album, "Nashville Skyline". However, Buchanan's album was not released (and remains unreleased) because someone made the decision that it wasn't really representative of what he could do, which seemingly remained a problem throughout his career - those who saw him playing live suggest that he was never at ease in the recording studio, and was only heard to he best effect in concert.

Both LPs for Polydor were well received by critics but achieved only modest sales by the label's standards. Two other studio albums for Polydor, "That's What I'm Here for" and "In the Beginning", recorded in 1973 and 1974 respectively, were less critically acclaimed and sold less than the first two, both peaking outside the Top 150 of the US album chart. However, Buchanan's unique qualities had been spotted by Ahmet Ertegun of Atlantic Records, who had seen him play live at Carnegie Hall in 1972, and told Buchanan that he wanted to sign him to Atlantic. However, before he could make the move, Buchanan had to deliver a final album to Polydor to complete his commitments to the label, and this came in the shape of a live recording titled "Live Stock", the earlier of the two albums reissued here. The albums title seems interesting, and without much doubt was the result of a photograph taken in New South Wales, Australia, of a shop owned by a presumably unrelated namesake. It made an excellent sleeve photo, as can be seen here. Recorded in late 1974 mainly at New York's Town Hall auditorium, and released in 1975, this may be the most representative album Buchanan ever made, allowing him to stretch out without the pressure involved in studio recording. Many, including the undersigned, may wonder how Buchanan can claim to have written "I'm Evil", which is plainly a version of an Elvis Presley track titled "Trouble" from the "King Creole" soundtrack, but this is still a wonderful album demonstrating Buchanan's fretboard magic. It was produced

by Buchanan's manager, Jay Reich, and in a highly recommended article in “Vintage Guitar” magazine, a link to which can be found on www.roybuchanan.com. Phil Carson tells the following story: “While mixing the album, Reich ran into Eric Clapton in the lobby of a New York hotel and pressed a tape of “Live Stock” mixes on him. Shortly afterward, Reich noticed Clapton had added Buchanan’s arrangement of “Further On Up the Road” to his own repertoire, and said 'I knew he'd gotten that from Roy, from that tape, because he haves out the same verses Billy Price (the vocalist on most of “Live Stock”) left out. It wasn’t Roy's song and it wasn’t the most obscure song in the world. But he should have acknowledged Roy in some way’”. Another world class British guitarist was more openly amazed, as Carson relates: "By this time, Jeff Beck had encountered Buchanan and his Telecaster-fueled American roots music. Beck told an interviewer, many years later, that he'd caught the TV documentary in November '71: ‘I just sat there aghast for about an hour. It was some of the best playing I’ve ever heard. He defied all the laws of verse-chorus-verse and just blazed".

Buchanan was then free to sign with Atlantic, which he did, but another aspect of the new deal was that Polydor retained his services for all territories outside North America, which is why the later album of the two reissued here was released in the US by Atlantic and produced by Arif Mardin, a man umbilically attached to Atlantic, whose track record as a producer is nothing short of unbelievable and included, prior to his work on “A Street Called Straight”, four albums by Aretha Franklin, two by The Bee Gees, Brook Benton, Cher, King Curtis, Roberta Flack, Bette Midler, Willie Nelson, Laura Nyro, John Prine, Tony Joe White and Dusty Springfield’s “Dusty In Memphis”. Mardin didn't try to change Buchanan's basic backing band (keyboard player Malcolm Lukens, John Harrison on bass and drummer Brad Foster, all of whom had played on “Live Stock”), but augmented them with the likes of, among others, Mahavishnu Orchestra drummer Billy Cobham and a horn section which included The Brecker Brothers and backing vocalists Eddie & David Brigati, the former a member of The (Young) Rascals.

The material on the album was mainly credited to Buchanan, apart from Jimi Hendrix's “If Six Was Nine” and “Good God Have Mercy”, written by Billy Roberts (who famously also wrote “Hey Joe”, but apparently specifically wrote “Good God Have Mercy” for Buchanan). A track on the album which Buchanan did write was what Phil Carson called: "A powerful instrumental, ‘My Friend, Jeff’, in honour of Beck. Later that year, Beck released “Blow By Blow”, featuring "Cause We’ve Ended As Lovers”, dedicated to Roy Buchanan". Atlantic had hoped that this would be Buchanan’s breakthrough album,

but it didn't really happen, peaking briefly just inside the Top 150 of the US album chart.

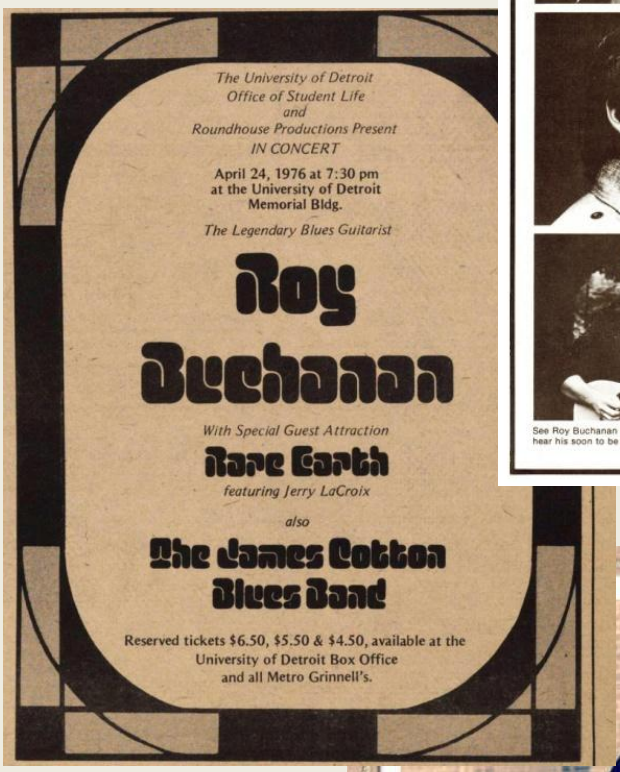
He made two more albums for Atlantic after “A Street Called Straight”, “Loading Zone” (1977, produced by Stanley Clarke - according to Colin Escott, Buchanan discovered that Steve Cropper owned the studio in which they were recording, and wanted to get him playing on the album, but Clarke had never heard of Booker T & The MGs. Fortunately, Cropper and Donald 'Duck' Dunn were prevailed upon to get involved, resulting in an eight minute plus version of the MGs' signature tune, “Green Onions”, with Cropper and Buchanan playing together) and “You’re Not Alone” (1978, produced by Raymond Silva). All three approached the Top 100 of the US album chart without quite making it before they dropped out after two months. Perhaps that was as commercial as it was possible for Roy Buchanan to be.

Although he was revered by other musicians with whom he came into contact, Roy Buchanan remained virtually unknown to the public at large, which might have changed had he accepted a supposed offer to join The Rolling Stones when Brian Jones had left. Another piece of gossip circulating in the early 1970s was that John Lennon was interested in Buchanan becoming an occasional member of The Plastic Ono Band, but these have never been more than rumours…

In 1977 (while still signed to Atlantic) he toured Japan and was recorded for an album released by Polydor (Japan), but soon after that, did not record seriously until the mid-1980s, when he was signed by the extraordinary Bruce Iglauer's Alligator Records for three excellent albums, “When a Guitar Plays the Blues” (1985), “Dancing on the Edge” (1986) and “Hot Wires” (1987). The first two peaked outside the Top 150 of the US album chart, but the third didn't make the chart. Buchanan was possibly in decline by that time, approaching fifty years old, almost famous, still by all accounts prepared to involve himself with drugs and alcohol, which was why and how he was arrested that night in Fairfax, Virginia, and decided to hang himself, using his own shirt.

While the story of Roy Buchanan does not have a happy ending, at least we still have his recorded legacy to enjoy. It is not known whether either of the albums coupled here have been previously available on CD, but we can be fairly certain that they haven't been easily accessible for several years, and also that they have never before been available packaged together in this form.

John Tobler, 2005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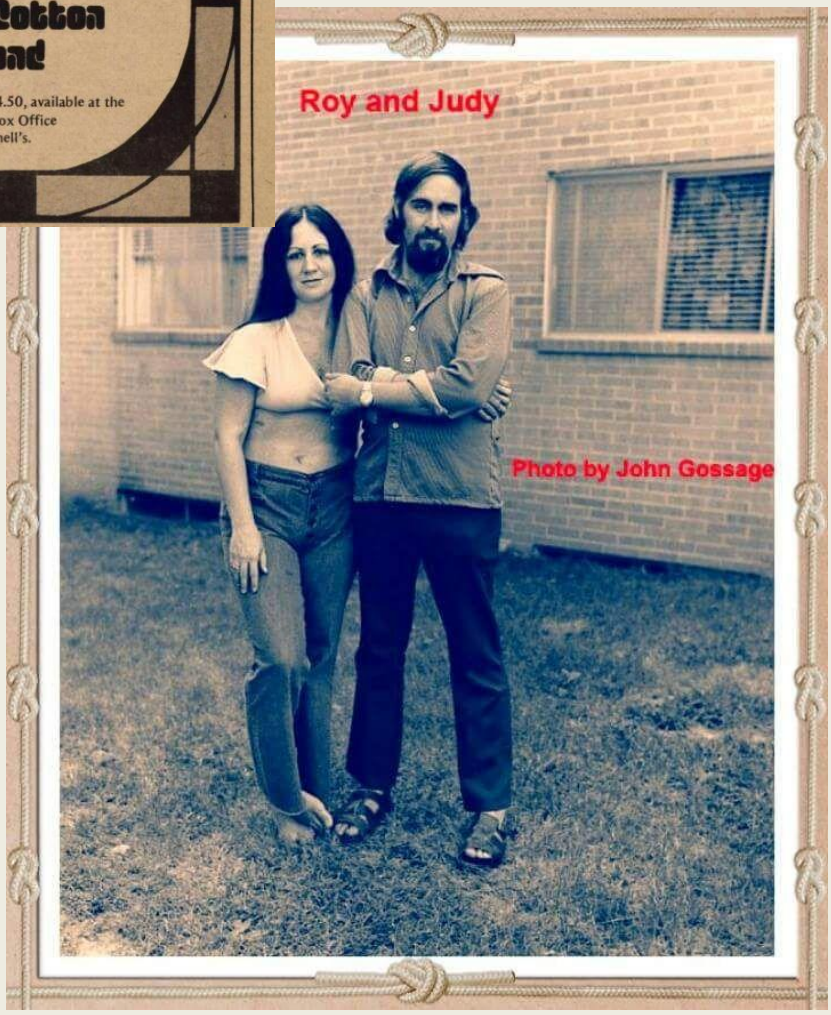

Roy and Judy
Photo by John Gossage

A Messiah on Guitar

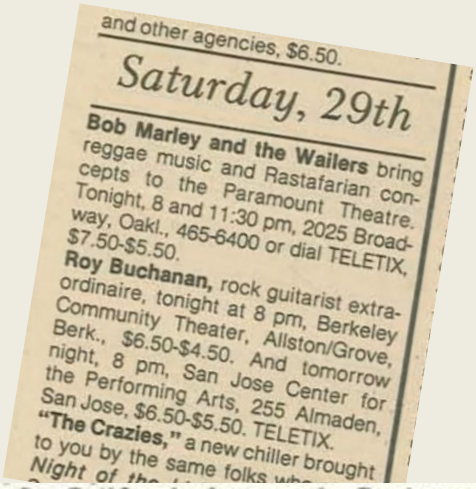
Rock has its kings and queens, with royal egos to match, but it does not have many who are willing to say, as Guitarist Roy Buchanan does, "Probably the reason I never made it big was because I didn't care whether I made it big." If there is room in rock for a shy, devout, balding man of 36, Buchanan may make it big in spite of himself.

Old guitar pros like Nashville's Chet Atkins say that Roy's pickin' is just about the best there is. His vibrating high notes come at the listener like a highballing truck. No less extraordinary are his strumming chord changes, his mercurial runs and the broad processional quality of his rhythms.

Buchanan combines jazz, country, blues and rock 'n' roll, but he first learned music in church in the California farming town of Pixley (pop. 1,584). His father, a Pentecostal preacher, gave him his first guitar when he was five. At 15, Buchanan left for Los Angeles and began bumming around the country. ("I can remember sleepin' in fields. I can remember sleepin' in bars.") The roving life also got him what he calls "messed up on dope." Then came a day of revelation: "I had a vision one night. I saw Hell. I fell on the floor and completely freaked out. That's when I quit."

TIME, JUNE 14, 1976

Right On, Roy. In 1972 Ahmet Ertegun, chairman of Atlantic Records, heard Buchanan play in New York's Carnegie Hall and said: "You can write your own ticket on my label." Only now has Buchanan finally decided to pick up that ticket. His new LP on Atlantic, *A Street Called Straight*, is working its way onto the charts and has generally been hailed as the first album that captures the excitement Buchanan can generate in public performances.



and other agencies, $6.50.

Saturday, 29th

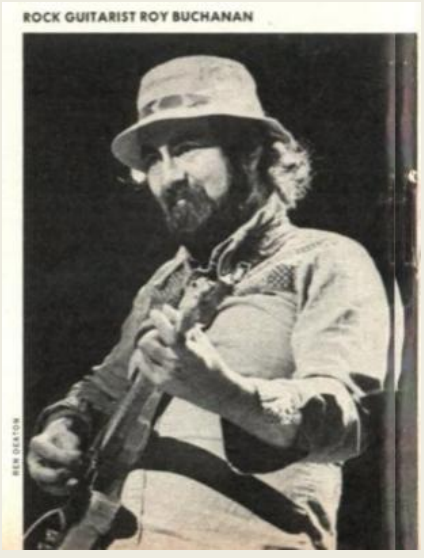
Bob Marley and the Wailers bring reggae music and Rastafarian concepts to the Paramount Theatre. Tonight, 8 and 11:30 pm, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, $7.50-$5.50.

Roy Buchanan, rock guitarist extraordinaire, tonight at 8 pm, Berkeley Community Theater, Allston/Grove, Berk., $6.50-$4.50. And tomorrow night, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, $6.50-$5.50. TELETIX.

"The Crazies," a new chiller brought to you by the same folks who *Night of the*

In California last week, Buchanan demonstrated that quality at the San Jose Center for the Performing Arts. He sauntered onstage, took a gulp of beer, then stepped forward with his Fender Telecaster guitar. The youthful audience welcomed him with screams and cheers. For the next two hours, Buchanan and his three sidemen played to constant outbursts from the crowd: "Come on, Roy ... Right on, Roy." Roy responded by singing about half the 18 songs on the program, including the wailing *Roy's Bluz* and the chuckling *My Cat Walked Out Last Sunday*. But the biggest applause came for the broad, sweeping melody that is by now his theme, *The Messiah Will Come Again*.

"There is a town," Buchanan intoned over the moaning of his guitar, "a strange, lonely little town they call the world, till one day a stranger appeared ..." At the end, having promised that the Messiah would come again, Buchanan moved slowly toward the back of the stage and, like a sort of rock Messiah, slipped off into the darkness.

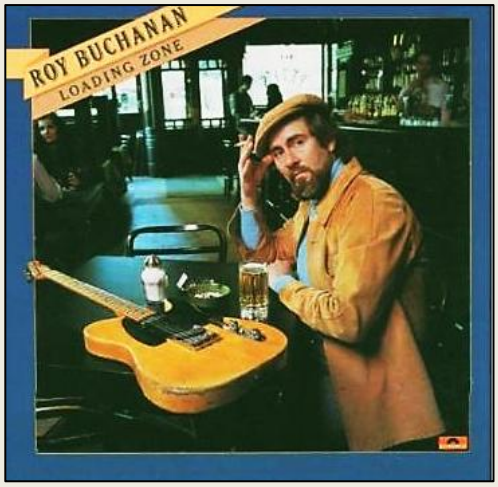


ROCK GUITARIST ROY BUCHANAN

Acima, à direita: recorte do The San Francisco Bay Guardian, de 28.mai.76. O restante da página é reprodução de artigo da revista Time, de 14.jun.76.

Loading Zone

1) The heat of the battle
   (Stanley Clarke)
2) Hidden
   (R. Buchanan)
3) The circle
   (R. Buchanan; Ron Foster; Scott Musmanno)
4) Adventures of Bar Rabbit and Tar Baby
   (R. Buchanan)
5) Ramon's Blues
   (R. Buchanan)
6) Green onions
   (Booker T. Jones; Steve Crooper; Lewis Steinberg; Al Jackson)
7) Judy
   (Narada Michael Walden)
8) Done your daddy dirty
   (R. Buchanan)
9) Your love
   (N. M. Walden)



The Band

Roy Buchanan
Malcolm Lukens (keyboards)
Steve Crooper (guitar)
Stanley Clarke (bass)
Dennis Parker (bass)
Scott Musmanno (vocals)
Raymond Gomes (guitar)
David Garibaldi (drums)
Narada Michael Walden (drums)

+ many additional musicians

A Atlantic continuava tentando transformar Roy em um superstar. Jogou ainda mais pesado neste álbum, colocando a produção nas mãos de Stanley Clarke, que também tocou baixo em algumas faixas e compôs a música de abertura. O time de estrelas não parou em Stanley – Steve Crooper, Narada Michael Walden, Jan Hammer e Donald "Duck" Dunn são algumas das feras que participaram das gravações. A banda de apoio que vinha acompanhando Roy nos últimos anos foi deixada de lado. Somente Malcolm Lukens participou em algumas faixas.

Não foi desta vez que a gravadora de Ahmet acertou a mão. O conjunto de músicas é irregular e sem unidade. Abre com uma faixa anódina de Jazz-Rock, que poderia estar em um dos discos que Jeff Beck fez com Jan Hammer. A excelência de Roy como guitarrista permite que ele se saia bem tocando qualquer tipo de música, mas o fato é que não é sempre que tirar um artista de sua zona de conforto dá certo. Essa não foi uma das vezes. "Hidden", também instrumental, traz um belo arranjo de cordas e flauta, algo inusitado entre as coisas que Roy havia gravado. Ainda é um passeio para fora da praia do guitarrista, mas a beleza do conjunto composição+interpretação+arranjo torna esta uma das faixas mais agradáveis do álbum. "The circle" é uma

canção convencional, sem nada a destacar. Em seguida entra uma divertida instrumental, “Adventures of Bar Rabbit and Tar Baby”, um duelo entre Roy e Stanley, os únicos instrumentistas na faixa. Outra entre os pontos altos. Em “Ramon’s Blues” (provável homenagem a Ramon Silva, executivo da Atlantic) temos outro tema instrumental, finalmente um Blues tradicional. A base é meio burocrática, mas vale pelos duelos nos solos de Roy e Steve Crooper. Os dois continuam duelando na faixa seguinte, a cover de “Green onions”. No baixo, Duck Dunn! Sem dúvida, o pico do disco. “Judy” é uma composição de Narada. Outra bela melodia, outra incursão pelo Jazz-Rock. Seria mais adequada em uma situação oposta – Roy tocando como convidado em um disco do Narada. Em “Done your daddy dirty”, outra instrumental, em seu longo solo a guitarra soa pesada, rápida e estridente. Buchanan puro, on the Rock! O disco fecha com um tema lento, meio meloso, cantado por Roy. A mão de Clarke é evidente no arranjo, com cordas ao fundo e embalagem Pop, em uma provável aposta como um “hit” para o álbum. Não funcionou.

Cinco faixas boas em nove não é um saldo ruim. Este registro de 1977 não é uma das estrelas da discografia de Roy Buchanan, mas é, sem dúvida, um bom disco. Assim como o “Second Album”, recebeu o disco de ouro, o segundo e último de Roy.

A capa não ajudou em nada. Uma foto de Roy em um bar, com uma larga moldura azul que não combina com a imagem central. Parece mais uma capa de coletânea, sem muita produção. A versão em CD tem um livreto interno generoso em informações e fotos.

Texto do encarte da edição da Repertoire Records

Roy Buchanan has been described as 'the greatest unknown guitarist in the world'. Maybe that's because he never attained the fame of such guitar heroes as Jeff Beck, Eric Clapton and Jimmy Page. Yet Buchanan remains a legend among discerning fans and fellow musicians. Beck raved about the man they called 'the guitarist's guitarist' and his praises have been sung by Les Paul, the man who pioneered electric guitar in popular music. A rock'n'roll guitarist with country and western roots; Buchanan blended these crucial elements into a cohesive style that dazzled other musicians, Jerry Garcia of the Grateful Dead once described him as 'An original country style rock'n'roll guitar player who had a nice tone, amazing chops and was much neglected'.

There's no doubt Buchanan was an all-American Rock'n'Roller. Yet his musical tastes were broad and his styles diverse. His remarkable technique and impassioned playing delighted audiences. A hard living, unpredictable character, he seemed content to play wherever there was a band, a drink and cigarette. He never bothered much about the helter skelter of the music industry, although plenty of attempts were made to harness his talents. 'Loading Zone', recorded at the height of the jazz-rock boom of the Seventies, was a major record company's attempt to bring Buchanan's playing to a wider audience. The result was an exciting fusion of styles performed by Roy with a powerful, all-star combo.

Leroy Buchanan was born in Arkansas, USA (23rd September, 1939). His father Bill scraped a living as a farmer, but had to rescue his family from the effects of the great 'Depression', then ravaging the American economy, in 1941 the Buchanans moved to California in search of work. Roy grew up listening to country music on the radio and also heard the blues and Western Swing. After World War 2, the family settled in the town of Pixley in the San Joaquin Valley, where Roy started school in 1945 and had his first music lessons.

In 1948 he got his first guitar, a Rickenbacker lap top steel. It was the forerunner of the pedal steel guitar, which became such an integral part of the country sound. Roy left his first school in 1954 and started going to High School. A lonely child, he preferred playing music to mixing with the other students. He began playing a standard ‘flat top’ Harmony guitar and a Martin acoustic. He later switched to a solid body 1953 Fender Telecaster and played the battered instrument for many years.

By the mid Fifties rock'nroll was booming and Bill Haley & The Comets and Elvis Presley were major new stars. Elvis's recording of 'Mystery Train', and the guitar work of Scotty Moore in particular, excited young Roy. He wanted to leave home at the age of 15 and become a musician. But before he could do that, he had to learn more about the blues. He also discovered the art of string bending and listened avidly to jazz guitarist Barney Kessell. Buchanan played steel guitar for the brothers Marvin and Paul Kirkland, and they gigged in local clubs known as Honky Tonks. When he played his Telecaster, the newly

invented solid body electric guitar was loud enough to be heard above noisy audiences and even made a useful weapon when fights broke out!

In 1955 Roy quit school, left Pixley and moved to Hollywood. He took a regular gig with teenage rock'n'roll band The Heartbeats, who appeared in the movie 'Rock, Pretty Baby' in 1956. In 1958 Roy began working with Dale Hawkins who had a big hit with 'Susie Q', a tune later covered by Creedence Clearwater Revival. Roy played some celebrated guitar breaks on Dale Hawkins' records like 'My Babe' and 'Grandma's House'.

By now, Buchanan's career was taking off. He recorded with Freddie Cannon, Bob Luman and The Hawks and made several of his own singles, before deciding to retire early from the scene in 1962, as he wasn't making enough money. He made a come back in the Seventies and, by now, Roy was a cult figure, packing out clubs wherever he played. It is said he was offered the chance to work with The Rolling Stones, Bob Dylan, John Lennon and Paul McCartney. But he protested that he didn't want to work or tour any more than was necessary. It seemed Buchanan was happiest playing smoky clubs where there was less pressure.

He clearly wasn't impressed by the idea of superstardom. However, he recorded a string of fine albums for Polydor including 'Roy Buchanan' (1972), which included a version of country standard 'Sweet Dreams'. This was followed by 'Second Album' (1973) and 'That's What I'm Here For' (1973). He then released 'A Street Called Straight' (1976) for the Atlantic label. This slipped into the charts and got good reviews, but most critics thought his studio records didn't do justice to his 'live' work.

In 1977 came an artistic departure when he made 'Loading Zone' (Atlantic), one of his more eclectic albums. It features Roy trading solos on 'Green Onions' and 'Ramon's Blues' with guest guitarist Steve Cropper. Roy was still using his battered Fender Telecaster, which enabled him to get his trademark trebly sound. On the advice of Atlantic boss Ahmet Ertegun it was decided that jazz-rock bass guitarist Stanley Clarke should produce the album. Clarke had played with Return To Forever and was from a different musical school from Buchanan. However, it was deemed that a jazz-rock fusion album would help bring the guitarist exposure and prove more commercially successful.

No expense was spared and sessions took place at Clover Studios, Los Angeles and at Electric Lady, New York. Instead of using Roy's regular road band (apart from his keyboard player Malcolm Lukens), the album features the guitarist backed by some of the top jazz-rock musicians of the day. They include Raymond Gomez (rhythm guitar), Narada Michael Walden (drums), Jan Hammer (piano) and Stanley Clarke on bass. Steve Cropper of Booker T and The MGs appears on several tracks including 'The Circle' and 'Done Your Dirty Deeds'. The opening cut, 'The Heat of The Battle' signified Stanley Clarke's plan to stretch a soul player like Buchanan by throwing him into a turbulent jazz-rock work-out to see how it would affect his playing. Roy rose to the occasion by playing at the peak of his powers with tremendous speed, rather in the manner of John McLaughlin. Subsequent tracks like 'Hidden' and 'The Circle' have

more of a 'New Age' feel. 'Adventures of Brer Rabbit and Tar Baby' feature a country style ditty, with a duet between Buchanan and Clarke.

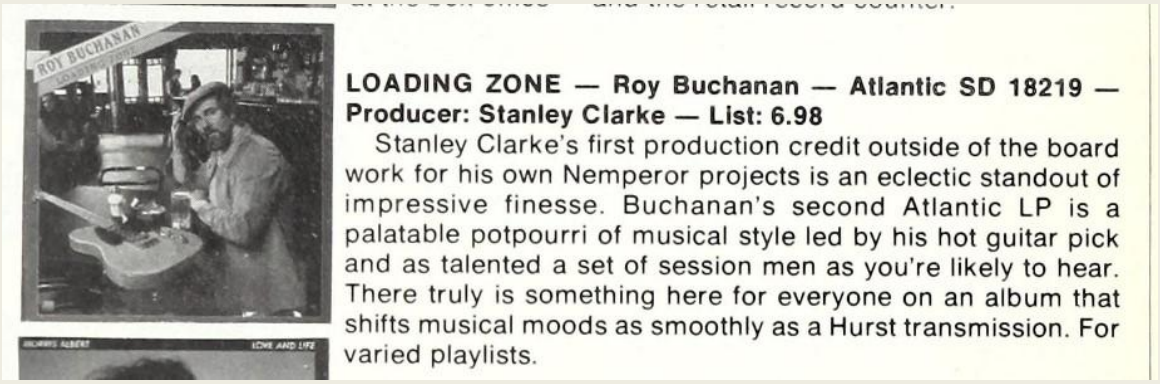
'Ramon's Blues' is a 12-bar theme that features Roy and Steve Cropper swapping phrases. 'Green Onions' is the Booker T & The MGs 1962 instrumental hit, played in honour of Steve Cropper and his bass playing partner Duck Dunn, with David Garibaldi on drums. Malcolm Lukens plays the organ introduction and Buchanan and Cropper trade ideas during an eight-minute solo. The next track, 'Judy', is one of the albums most satisfying pieces, an instrumental composed by Michael Walden which showcases some of Roy's most heartfelt playing. 'Done Your Daddy Dirty' is a rocker Buchanan's band used on stage as the opening number of their live set. The final track 'Your Love' is another 'New Age' inspired piece composed by Michael Walden with extra strings and brass.

Rolling Stone magazine gave the album a glowing review in their June 1977 issue and claimed that Stanley Clarke had a positive effect on Buchanan's playing. Said their critic: "One gets an acute physical sense of Buchanan shredding his way through blues-rock cliches to get to a higher, abstract plane. He is trying to take lead guitar into another dimension."

In the aftermath, Buchanan continued to tour and record extensively and visited Japan, where he recorded the album 'Live in Japan' (which is also available on Repertoire). After the Japanese tour, Roy broke up his regular unit and formed a new power rock trio. In 1985 Roy toured Europe and played in London at the Dominion Theatre, backed by a local group. He went on to Australia and then on 6th December, 1985 performed at New York's Carnegie Hall alongside Albert Collins and Lonnie Mack in show called 'American Guitar Heroes'.

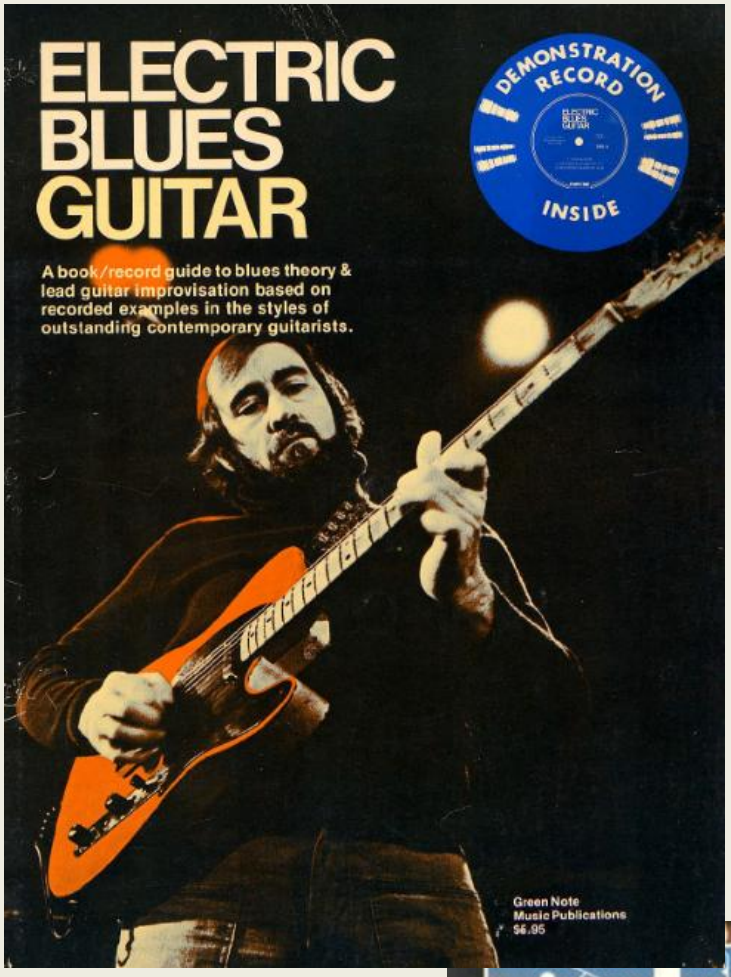
Roy embarked on another tour of Australia and his career was given a boost in 1986, when he released the critically acclaimed "When A Guitar Plays the Blues'. However, he had developed too many bad habits and there had been too many missed opportunities. Tragically, Roy hanged himself in a police cell, after being arrested on a drink-driving charge in 1988. 'Loading Zone' now serves as a splendid memorial to one of rock's finest musicians.

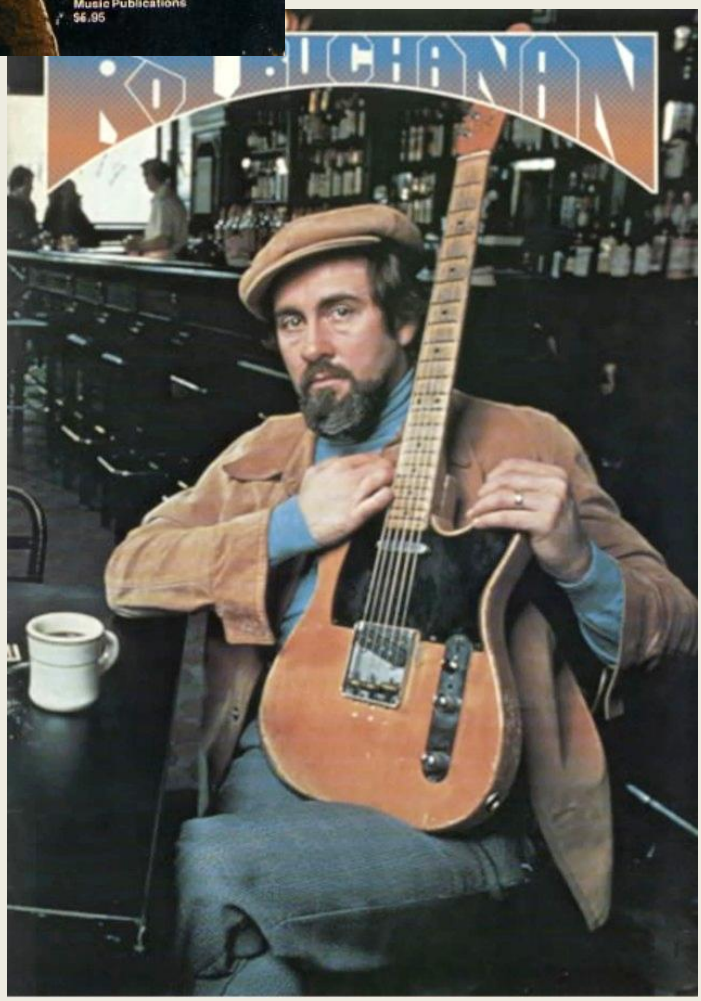
Chris Welch. London, March 2005.



LOADING ZONE — Roy Buchanan — Atlantic SD 18219 — Producer: Stanley Clarke — List: 6.98

Stanley Clarke's first production credit outside of the board work for his own Nemperor projects is an eclectic standout of impressive finesse. Buchanan's second Atlantic LP is a palatable potpourri of musical style led by his hot guitar pick and as talented a set of session men as you're likely to hear. There truly is something here for everyone on an album that shifts musical moods as smoothly as a Hurst transmission. For varied playlists.





Ao lado, capa do Tour Book oficial da excursão de Roy ao Japão em 1997.

Artists On The Road

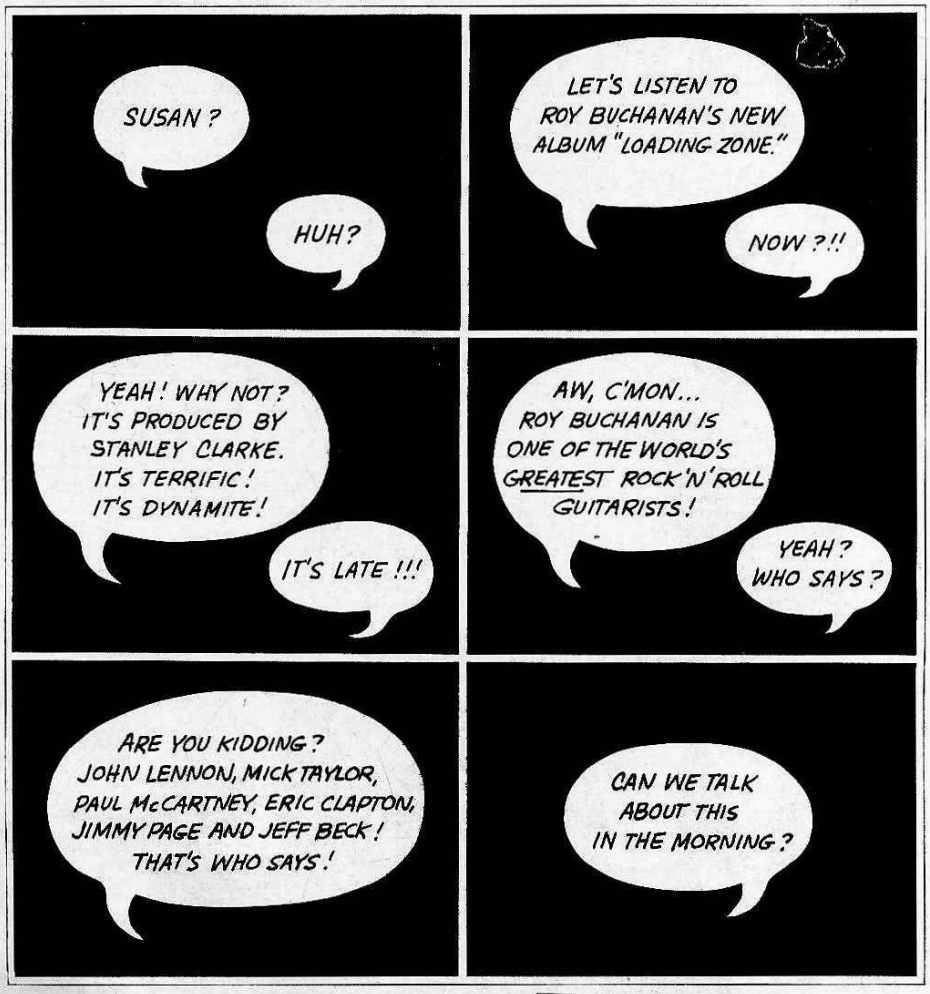
A LOADED ZONE *— Atlantic recording artist Roy Buchanan recently played a sold-out concert in Norfolk, Virginia, promoted by radio station WNOR-FM. Buchanan played selections from his latest Atlantic album "Loading Zone." Pictured backstage at the Chrysler Theatre in Norfolk are, from left: Bill Simmons, music director for WMYK-FM; Bruce Garraway, program director for WNOR-FM; Joanne Rice, newsperson for WNOR-FM; Buchanan; Phil Beckman, dj for WNOR-FM; John Harrison, bassist for Buchanan's group; Ron Reger, music director for WNOR-FM; and Beth Rosengard, national FM promotional coordinator for Atlantic Records.*

ROCK AND ROY *— Atlantic recording artist Roy Buchanan was in New York recently to celebrate the release of his latest album, "Loading Zone," and to perform at the Palladium. Pictured backstage before the concert are, from left: Jay Reich, Buchanan's manager; Byrd Foster, drummer in Buchanan's group; Raymond Silva, east coast director of A&R for Atlantic Records; Buchanan; Jim Delehant, A&R director for Atlantic Records; John Harrison, bassist in the band; Beth Rosengard, national FM promotion coordinator for Atlantic; Bill Gataldo, local New York promotion representative for Atlantic; and Larry King, director of field operations for Atlantic Records.*

A STREET CALLED STRAIGHT — Roy Buchanan — Atlantic SD 18170 — Producer: Arif Mardin — List: 6.98

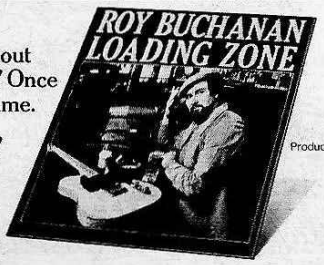
In what is basically a guitar album, Buchanan manages to produce a collection of tunes which will appeal to a wide variety of audiences. "Running Out" is fine pop material while the up-tempo boogie of "My Friend Jeff" is a nice FM cut. Buchanan captures a credible country folk sound with "Caruso" and turns in a unique bluesy cover of Jimi Hendrix's "If Six Was Nine." Vocal presence is used as a vehicle to help convey the expressiveness of the guitar lines rather than as a central character in Buchanan's musical play. Watch this one for some heavy FM progressive play.

Dois recortes da Cash Box: o de cima é de junho e o de baixo é de maio, ambos de 1977. Ao lado, crítica de disco da mesma revista.



People everywhere are talking about Roy Buchanan's "Loading Zone." Once you hear it, you'll be doing the same.

Roy Buchanan's "Loading Zone." On Atlantic Records & Tapes.



Produced by Stanley Clarke.

ATLANTIC

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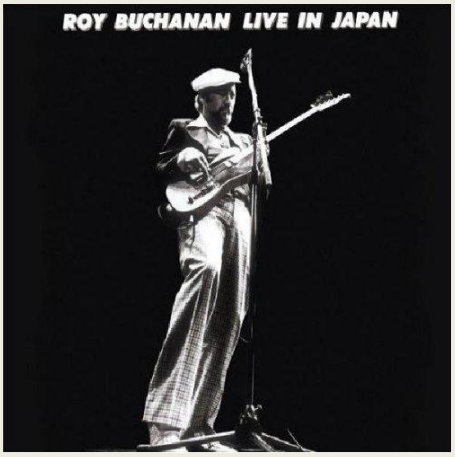
Live in Japan

1) Soul dressing
   (B. Jones; S. Crooper; A. Jackson; L. Steinberg)
2) Sweet honey dew
   (R. Buchanan; B. Foster)
3) Hey Joe
   (B. Roberts)
4) Slow down
   (Larry Williams)
5) Lonely days lonely nights
   (Earl King)
6) Blues Otani
   (R. Buchanan; B. Foster)
7) My baby says she's gonna leave me
   (R. Buchanan; B. Price; J. Harrison)
8) Sweet dreams
   (D. Gibson)



The Band

Roy Buchanan
Malcolm Lukens (keyboards)
John Harrison (bass)
Byrd Foster (drums, vocals)

Exibir-se no Japão deve fazer muito bem aos egos dos artistas internacionais. Todos recebem recepções calorosas, com fãs esperando no aeroporto, festas e outros mimos. Até mesmo Roy Buchanan, que nunca foi de movimentar massas, foi acariciado pelo público japonês quando esteve com sua banda para uma turnê, com nove datas, em junho de 1977. Com ele estava o seu trio mais constante: Lukens, Harrison e Foster, o mesmo time (com exceção de Price) do "Live Stock" e do show de Austin registrado em DVD. A ausência um vocalista fez com que o baterista Byrd Foster se encarregasse da maioria dos vocais, o que ele fez com competência.

O disco foi lançado a princípio só no Japão, por força de um contrato específico assinado com a Polydor. Posteriormente a versão em CD teve outras edições mundo afora.

Como foi dito, Roy era um músico de palco. Esta apresentação flagrou o guitarrista e sua banda em uma apresentação particularmente feliz. Este pode ser considerado o seu melhor disco, embora isso acabe parecendo uma daquelas sacanagens típicas dos colecionadores – o disco mais raro é sempre o melhor! O outro ao vivo, "Live Stock", também é um grande álbum, mas perde para este devido ao repertório. Ao contrário do que ficou convencionado no showbusiness, Roy não baseava suas apresentações nas faixas do lançamento mais recente. Nem ao menos em músicas presentes em discos anteriores. Seus shows eram um misto de covers que não derivavam das gravações em estúdio (como "Soul dressing", por exemplo), músicas inéditas ("Sweet honey dew"), clássicos de seu repertório ("Sweet dreams") e, por que não, uma ou outra faixa de seu último álbum (o que não acontece neste caso).

A já citada “Soul dressing”, da banda Booker T. & the MGs (de quem Roy já havia gravado “Green onions”), inicia o disco de forma brilhante. Roy e banda estão afiadíssimos e os solos são como em quase todo o disco – inspirados e emocionantes.

“Live in Japan” mantém um excelente nível nas interpretações. A mais divertida é a cover de um antigo hit dos anos 60, “Slow dow”. A versão de “My baby says she’s gonna leave me” consegue a proeza de superar a de estúdio. “Hey Joe” mantém o clima dos registros anteriores e ainda emenda um trecho de “Foxy Lady” no final. Os solos em “Blues Otani” arrepiam até uma pedra.

Para resumir, minhas faixas preferidas são todas.

Em 2003 a Repertoire Records lançou uma versão em CD deste disco, com um encarte que contém um texto do veterano jornalista inglês Chris Welch, reproduzido a seguir.

Texto do encarte da edição da Repertoire Records

Roy Buchanan has been described as “The greatest unknown guitarist in the world”.

It is an enigmatic turn of phrase. Yet it seems appropriate to a player who was courted by Rock royalty, idolised by his fellow guitarists and never attained the proper public recognition that he richly deserved. A master technician and innovator, he preferred to play in small clubs rather than seek fame as a Rock star. At least, that's the accepted theory. Most musicians love to be noticed, whatever the downside of success!

As a young man, he started out playing during the heyday of Rock’n’Roll and like most kids was excited by the hit records of the day. He was no stranger to the world of pop stardom. He just didn't seek celebrity for himself, although he won a dedicated following from his earliest days. He developed a remarkable technique, but more importantly, he had the ability to move listeners with his emotion charged performances. As far as his admirers are concerned, that is the essence of the Buchanan phenomenon. A Rock’n’Roll guitarist with Country and Western roots, he blended these formative elements into a style that dazzled audiences and hypnotised other musicians.

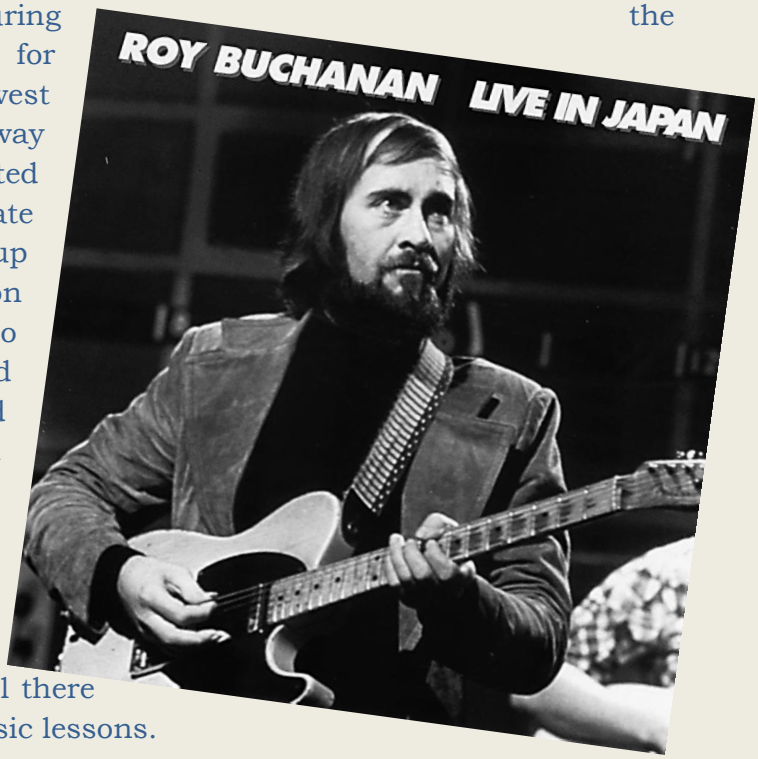
One of his biggest fans is British guitar hero Jeff Beck. He claimed that Buchanan was one of the best players he'd ever heard. Jerry Garcia of Grateful Dead once described him as “an original Country style Rock’n’Roll guitar player who had a nice tone, amazing chops and was much neglected”. No less an authority than Les Paul compared Roy to Jimi Hendrix praising his work as an innovator who pioneered unusual sounds.

As Buchanan’s reputation grew, he was offered the chance to play with “The Rolling Stones” and yet he turned down opportunities to work with Jagger not

to mention Bob Dylan, John Lennon and Paul McCartney. It seemed that Buchanan would sooner carry on playing smoky clubs than get mixed up in the Rock'n'Roll circus.

Some said that he refused to "compromise his talent for commercial gain". Other's thought he just feared the idea of becoming too well known. Having said that, Buchanan recorded extensively, particularly during the Seventies.

Leroy Buchanan, known as "Roy", was born in Arkansas, USA on September 23, 1939. His father Bill, a "sharecropper" scraped a living from the soil but had to rescue his family from the deprivations of the Dust Bowl and The Depression that prevailed during the Thirties. They headed for California in 1941, driving west along Route 66, the highway that would become celebrated in song by many itinerate musicians. Roy grew up listening to Country music on the radio and was also exposed to Blues and Western Swing. After World War II the family moved back East for a while to try to earn a living farming. But the family finally settled in the town of Pixley in the San Joaquin Valley, California. Roy started school there in 1945 and had his first music lessons.



In 1948 at the age of nine, Buchanan was given his first guitar, a Rickenbacker lap top steel. It was the forerunner of the pedal steel guitar, which became such an integral part of the Country music sound. In 1950 Buchanan joined his first group, "The Waw Keen Valley Boys". He played steel guitar for the brothers Marvin and Paul Kirkland who began getting gigs for the band in local clubs known as "Honky Tonks". It was said that the newly invented solid body electric guitar was very useful in these situations. It was loud enough to be heard above the noisy audiences and made a defensive weapon when fights broke out.

Roy left his first school in 1954 and started going to High School. A lonely child, he preferred playing music to mixing with the other students. He began playing a standard "flat top" Harmony guitar and a Martin acoustic. He later switched to a solid body 1953 Fender Telecaster and played the battered instrument for many years.

By the mid Fifties Rock'n'Roll was bursting on the scene and such artists as “Bill Haley & The Comets” and Elvis Presley were transforming the music industry. Roy Buchanan was so excited by Elvis's recording of “Mystery Train” and the guitar work of Scotty Moore, that he wanted to leave home at the age of 15 and become a musician. But before he could do that, he had to learn more about the Blues. He discovered the art of string bending and also listened to sophisticated Jazz players like Barney Kessel.

In 1955 Roy quit school, left Pixley and moved to Hollywood. He got a gig with a teenage Rock’n’Roll band called “The Heartbeats” who appeared in the movie “Rock, Pretty Baby” in 1956. Later in 1958 Roy began working with Dale Hawkins who had a big hit with “Suzie Q”. Roy played some celebrated guitar breaks on Dale Hawkins’ records like “My Babe” and “Grandma’s House”.

By now, Buchanan's career was taking off, although he didn't earn much money from all his hard work. He recorded with Freddie Cannon, “Bob Luman and the Hawks” and made several of his own singles before decided to retire early from the scene in 1962.

Older and wiser, he made a come back in the Seventies, and recorded his album “Roy Buchanan” (1972) which included a version of Country standard “Sweet Dreams”. Making up for lost time, he released “Second album” (1973), “That’s What I'm Here for” (1974), “Rescue Me” (1974) and “A Street Called Straight” (1976).

Roy was now a cuff figure and packed out clubs as he went on the road, playing to his army of fans. But he often protested that he was lazy and didn't want to work or tour any more than was necessary.

Back in the studios he made “Loading Zone” (1978), one of his more eclectic albums that featured hot solos on “Green Onions” and “Ramon's Blues” with guest guitarist Steve Cropper. Roy was still playing his battered Fender Telecaster, which enabled him to get his trademark trebly sound. However, most critics thought his studio records didn't fully do justice to his work. Ironically “Live In Japan”, Buchanan's own favourite album, was never released in America, only in Japan.

It was recorded during a 14 day Japanese tour by “The Roy Buchanan Band” in 1977. The line up included Roy (guitar), Malcolm Lukens (keyboards), John Harrison (bass guitar) and Byrd Foster (drums, vocals). The band visited Tokyo, Osaka and several other cities and played for two hours a night. Respectful but enthusiastic Japanese fans cheered such numbers as “Soul Dressing” and the driving “Sweet Honey Dew.” In the band's regular set this was usually followed by a medley of “Hey Joe/Foxy Lady” in a Hendrix tribute and a thunderous rendition of “Slow Down”. After “Lonely Days, Lonely Nights” they played “Since You've Been Gone”, re-titled “Blues Otani”. Their set was mixed down to 45 minutes worth of material for the “live” album climaxing with “My Baby Says She's Gonna Leave Me” and an instrumental version of Don Gibson’s “Sweet Dreams”.

After the Japanese tour, Roy broke up this band and later formed a new power trio. In 1985 Roy toured Europe and played in London where he appeared at the “Dominion Theatre” backed by a local group. He went on to Australia and then on December 6, 1985 performed at New York's “Carnegie Hall” alongside Albert Collins and Lonnie Mack in a show called “American Guitar Heroes”.

Roy embarked on another tour of Australia and his career was given a boost in 1986 when he released the critically acclaimed “When A Guitar Plays The Blues”.

However, he had developed too many bad habits on the road and there had been too many missed opportunities. Tragically, Roy hanged himself in a police cell after being arrested on a drink-driving charge in 1988. Although his artistry was never fully captured on the many studio albums he recorded. “Live in Japan” certainly shows what made Roy Buchanan special, and is a fine memorial and testament to his legacy.

Chris Welch, London, August 2003.

You're not alone

1) The opening... miles from Earth
   (Jean Roussel)
2) Turn to stone
   (Terry Treband; Joe Walsh)
3) Fly... night bird
   (R. Buchanan; Andy Newmark; J. Roussel; Raymond Silva; Willie Weeks)
4) 1841 Shuffle
   (R. Buchanan; J. Roussel)
5) Down by the river
   (N. Young; R. Rodgers)
6) Supernova
   (R. Buchanan)
7) You're not alone
   (R. Buchanan; A. Newmark; R. Silva; W. Weeks)

The Band

Roy Buchanan
Ray Gomes (guitar)
Gary St. Clair (vocals)
Willie Weeks (bass)
Jean Roussel (keyboards)
Andy Newmark (drums)

Fazer comparações entre músicos ou discos é um meio rápido de gerar discussões quentes. Isso acontece porque não há uma forma objetiva de se chegar a uma conclusão de quem ou o que é melhor. Não dá para se basear em índices como vendagem ou popularidade porque sabemos o quanto essas coisas podem ser manipuladas ou simplesmente refletirem o gosto medíocre. Nas avaliações subjetivas muitos eventos costumam entrar, com pesos diferentes: ter conhecido pessoalmente o artista; ter sido o primeiro show da vida; ter ganhado o disco de alguém muito querido e por aí vai. É a chamada memória afetiva.

Conforme citei, conheci o som de Roy Buchanan pelo terceiro disco. Alguns anos depois, um amigo me emprestou o "You're not alone", que se tornou um dos meus favoritos do guitarrista, assim como o "That's what I am here for". Nenhum dos dois figura na lista dos preferidos pelos fãs. Coisas da memória afetiva? Mesmo após conhecer toda a sua discografia e exercitando fortemente a imparcialidade, minha opinião não mudou. Ambos são realmente grandes discos.

Este lançamento de 1978 marcou o fim do contrato com a Atlantic. Diferentemente dos dois anteriores, não havia grandes estrelas convidadas. A banda de apoio era inteiramente nova. O clima geral era de cumprimento de tabela.

Pela primeira vez um disco de estúdio não tinha Roy na capa. Trazia uma ilustração que não combinava muito com o estilo do mestre da Telecaster (não é ela que aparece refletida no capacete do astronauta!).

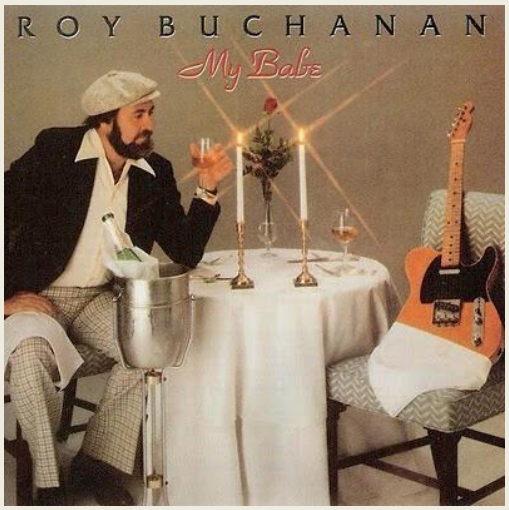
O disco tenta alinhavar os temas em torno do seu título – além da capa, os nomes de algumas faixas e a levada quase progressiva das interpretações tem certo ambiente de viagens espaciais. Tudo isso deve ser deixado de lado. Devemos prestar atenção apenas na música. Quatro delas são arrasadoras, começando pela instrumental "Turn to stone", composição do guitarrista Joe Walsh, dos Eagles e James Gang. Mesmo longe de ser um Blues tradicional, Roy registra sons e solos exuberantes, mostrando sua versatilidade. A seguinte, "Fly...night bird" é outro arraso. Ela é lenta e arrastada, mas, se é que é possível, no bom sentido. Quem gosta de King Crimson sabe que isso é possível. A comparação pode parecer esdrúxula, mas nela temos um dos muitos registros dos tormentos internos da cabeça de Roy transpostos para seu solo, assim como Robert Fripp fez em alguns momentos de sua carreira. A terceira entre os sustentáculos do álbum é "Down by the river", a única do disco com vocais, cover de uma faixa do segundo disco do Neil Young, "Everybody knows this is nowhere", de 1969. Sempre foi das favoritas de Roy, aparecendo em muitos de seus shows e no disco "Butch and The Snake Stretcher's". Roy transformou completamente a música, que acabou sendo apenas um fio condutor de seus longos e maravilhosos solos. Um caso sério de brilhantismo na condução de uma guitarra. Por fim, a faixa título, cheia de efeitos de teclados, criando um clima etéreo que serve como um fundo perfeito para solos desse expoente do Rock Progressivo, Roy Buchanan...

As demais faixas ficam obscurecidas pelas nuvens (ops, me deixei levar por todo esse lance progressivo) pesadas formadas pelas quatro citadas, embora não sejam meras preenchedoras de espaço.

Encarte da versão em LP.

My Babe

1) You gotta let me know
   (Paul Jacobs)
2) My babe
   (Willie Dixon)
3) It should've been me
   (Norman Whitfield)
4) Secret love
   (Paul Francis Wester; Sammy Fain)
5) Lack of funk
   (P. Jacobs)
6) Dr. Rock & Roll
   (Gary Sinclair)
7) Dizzy Miss Lizzy
   (Larry Williams)
8) Blues for Gary
   (R. Buchanan)
9) My sonata
   (R. Buchanan)

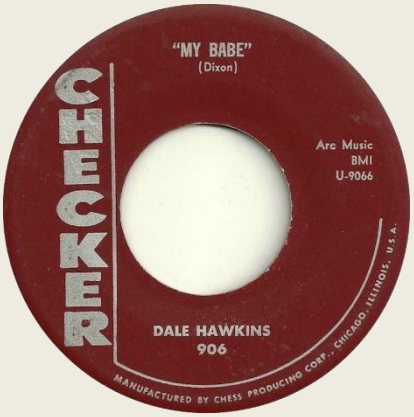


The Band

Roy Buchanan
Paul Jacobs (vocals, keyboards)
Gordon Johnson (bass)
Ron Foster (drums in 1, 2, 4 & 9)
Dan Brubeck (drums 3, 5 & 7)
Richard Crooks (drums 6 & 8)

Um bom observador, reunindo as seguintes evidências, poderia tirar uma conclusão sem ao menos ouvir o disco: a maior parte das faixas tem vocal; só duas composições são do guitarrista; a capa é uma das mais cafonas da história (como Roy entrou nessa?) e, para variar, a banda de apoio mudou totalmente, só que desta vez trazendo apenas desconhecidos. A conclusão: provavelmente, não temos aqui uma obra-prima. Por outro lado, a produção é, pela primeira vez, do próprio Roy Buchanan. Esta evidência poderia encaminhar para uma conclusão oposta – sem as pressões para conseguir boas vendagens, Roy estaria livre para fazer o que bem entendesse, montando um repertório de músicas ao seu estilo. Outro dado é que, sendo um disco de 1980, dois anos se passaram do lançamento anterior, um hiato maior do que todos os demais desde 1973, data do álbum homônimo do guitarrista. Muitas ideias poderiam estar acumuladas em sua cabeça. A nova conclusão: grande potencial para termos aqui uma obra-prima.

Infelizmente (e só esta palavra já basta para indicar quais das deduções era a certa), este álbum não é uma obra-prima. Está longe disso. É um dos pontos baixos da carreira de Roy. A maior parte das faixas é de músicas comerciais bem comuns, do estilo para tocar nas FMs americanas, incluindo aí o timbre do vocal de Jacobs. O que se destaca é a versão para "My Babe", que não é espetacular, mas agrada (outra boa versão é da banda inglesa Foghat). Trata-se de uma regravação da música que trouxe a primeira aparição de Roy em disco, quando manejou sua guitarra no registro original feito em 1958 por Dale Hawkins (falecido em 13.fev.2010). Além dela, somente a instrumental



"My sonata" chama a atenção. Mesmo a longa "Blues for Gary" (quem será esse Gary?) não é das mais inspiradas performances instrumentais do guitarrista, embora chame a atenção de qualquer fã da guitarra caso a ouça de forma isolada. Para quem vai atrás da discografia de Roy Buchanan, pode deixar este para o final.

Agora, pausa para um "causo". Durante alguns anos, este CD foi o único item faltante da minha discografia de Roy Buchanan (discos oficiais, é claro). Não é que um belo dia meu velho amigo Marco Aurélio Valentoni me liga perguntando se eu tinha este CD, pois ele havia feito um rolo em um pequeno sebo no bairro paulistano do Ipiranga (com zero tradição em sebos) e o dito cujo veio na troca. Ao saber que eu não tinha, ele me presenteou! Quem diria que eu completaria minha coleção dessa forma. Afinal, é um item raríssimo, pois foi lançado por um selo pequeno (Whitehouse Records), com baixa tiragem. Graças ao presente que recebi pude tirar a dúvida citada anteriormente – o tal "Gary" é Gary Marx. Pesquisei para descobrir quem era e a única referência que encontrei foi a de um integrante da banda inglesa "The Siters of Mercy". Será? É uma longa distância entre os dois tipos de sons praticados. Ou seja, um novo mistério surgiu. O mesmo encarte cita que "Secret love" é dedicada à Judy (esta é fácil – Judy era a esposa de Roy).

Em 2018 o também pequeno selo inglês "Angel Air" reeditou o álbum, acrescentando uma décima faixa contendo uma entrevista de 30 minutos dada por Roy na época do lançamento do álbum original.

Contracapa da reedição em CD pela Angel Air.

ROY BUCHANAN

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Quotes
"One of America's most technically awesome and explosively soulful guitarists. "
-- GUITAR PLAYER **"Roy Buchanan builds whirlwind solos with brilliant technique and flat-out blues feeling. A master technician and simply one heckuva guitarist."**
-- GUITAR MAGAZINE **"A master of his instrument"**
-- GUITAR WORLD

Biography
Roy Buchanan was one of America's true geniuses of the electric guitar. Even posthumously, he commands the ardent respect of his fellow guitarists and a devoted army of fans. The Buchanan sound is unique: heartbreaking, searing solos, trademark shimmering tone, gorgeous melodies and a mixture of lightning quickness and technical creativity that mark him as a wizard of the instrument. He was a pioneer in the use of controlled harmonics, and although this technique has been used by the likes of Jeff Beck, Robbie Robertson and ZZ Top's Billy Gibbons, all acknowledge Buchanan as the master.

Raised in the small town of Pixley, California, Roy's musical fire was sparked at an early age. His father was a sharecropper and Pentecostal preacher and Roy's first musical memories were of the racially-mixed revival meetings his family would attend. Surrounded by gospel, R&B and country influences, it wasn't long before Roy expressed interest in playing an instrument. His parents sent him to the local lap steel guitar teacher, Mrs. Pressure, who had Roy picking out the Hit Parade favorites by the time he was seven years old. Six years later, Roy moved on to a Fender Telecaster. "I liked the tone," he said, "it sounded a lot like steel guitar." Soon thereafter, drawn to the blossoming R&B scene in Los Angeles, Roy ran away from home and headed for the big city. At only 15 years of age, he was taken under the wing of famed bandleader/producer/writer/arranger/impresario Johnny Otis. The young Roy studied the blues mastery of guitarists such as Jimmy Nolen (later with James Brown), Pete Lewis and Johnny 'Guitar' Watson.

The late fifties and early sixties found Roy playing for and cutting a number of sessions with musicians as diverse as pop idol Freddie Cannon, rockabilly legend Dale Hawkins, and even Ronnie Hawkins (whose band, the Hawks, would later gain fame as the Band). During his stint with Ronnie Hawkins, Roy played guitar mentor to the group's then bass player, Robbie Robertson. Then, in 1962, Roy's trademark harmonics were introduced on *Potato Peeler*, his groundbreaking single with drummer Bobby Gregg. In the mid-sixties, exhausted by life on the road, Roy settled down in the Washington, D.C. area, started his own group, The Snakestretchers, and began a residency at the Crossroads Club in Blades Burg, Maryland.

In 1971, already riding on word-of-mouth reputation that included accolades from Eric Clapton, Merle Haggard, the Rolling Stones and John Lennon (who made a personal pilgrimage to see Roy at the Crossroads Club), Roy "broke" nationally as the result of an hour-long National Public Television documentary. Entitled *The Best Unknown Guitarist In The World*, the show won Roy a contract with Polydor and began a decade of national and international touring. He cut five albums for Polydor (one went gold) and three for Atlantic (one gold), while playing virtually every major rock concert hall and festival. The major labels gave him fame and fortune, but no artistic freedom. Finally, disgusted with the over-production forced on his music, Roy quit recording in 1981, vowing never to enter a studio again unless he could record his own music his way.

Four years later, Roy was coaxed back into the studio by Alligator Records. His first album for Alligator, **When A Guitar Plays The Blues**, was released in the spring of 1985. It was the first time he was given total artistic freedom in the studio; it was also his first true blues album. Fans quickly responded, and the album entered *Billboard*'s pop charts with a bullet and remained on the charts for 13 weeks. Music critics, as well as fans applauded Roy's efforts with accolades and plenty of four-star reviews. His second Alligator LP, **Dancing On The Edge**, was released in the fall of 1986. The album won the College Media Journal (CMJ) Award for Best Blues Album of 1986.

One year later, Buchanan released **Hot Wires**, his third Alligator LP and the twelfth of his career. It was hailed by *the Chicago Tribune* as "his best album ever." By this time, Roy's illustrious career had taken him from underground club gigs in the sixties, to international recognition and gold record sales in the seventies and worldwide tours in the eighties with the likes of the Allman Brothers. He even performed to a sold-out Carnegie Hall with label-mates Albert Collins and Lonnie Mack. Roy was thoroughly enjoying the creative freedom he received from Alligator. "Since coming to Alligator," Roy once commented, "I'm finally making the records that I've always wanted to make."

Buchanan's skill, soul and technical innovations were nothing less than marvels to his contemporaries and admirers. Without his inventiveness, the landscape of modern guitar playing would be completely different. Buchanan died in Virginia in 1988. He was 48 years old.

ALBUMS

Roy Buchanan - Deluxe Edition

Hot Wires

Dancing On The Edge

When A Guitar Plays The Blues

MERCHANDISE

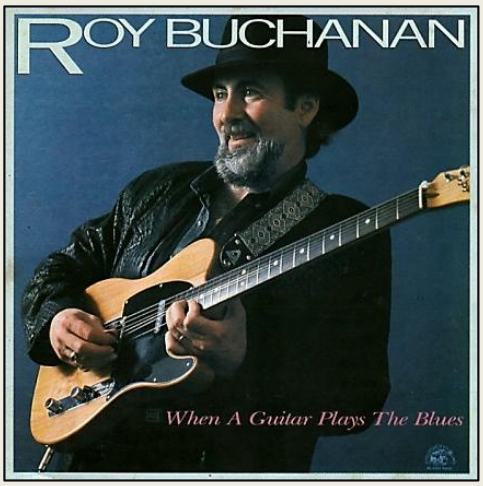
Blues/Rock Guitar Heroes Instructional Book & CD

CLASSIC ARTIST PHOTOGRAPHS--FULL COLOR PRINTS--PRINTED & SIGNED BY PAUL NATKIN--ROY BUCHANAN 1985

CLASSIC ARTIST PHOTOGRAPHS--FULL COLOR PRINTS--PRINTED & SIGNED BY

When a Guitar Plays the Blues

1) When a guitar plays the Blues
   (Roy Lee Johnson)
2) Chicago smokeshop
   (R. Buchanan)
3) Mrs. Pressure
   (R. Buchanan)
4) A nickel and a nail
   (O. V. Right)
5) Short fuse
   (R. Buchanan)
6) Why don't you want me?
   (Denise Osso)
7) Country boy
   (Pee Wee Crayton)
8) Sneaking Godzilla through the alley
   (R. Buchanan)
9) Hawaiian punch
   (R. Buchanan)



The Band

Roy Buchanan
Criss Johnson (guitar)
Bill Heid (keyboards)
Larry Exum (bass)
Morris Jennings (drums)
Otis Clay (vocals in 4)
Gloria Hardiman (vocals in 6)
Steele "Sonny" Seals (sax in 5)

Em 1984 Roy estava tocando no Canadá quando conheceu Bruce Iglauer, dono da "Alligator Records", gravadora especializada em Blues. O selo era dedicado aos blueseiros de Chicago, mas estava aberto a exceções, como nos casos dos texanos Johnny Winter e Albert Collins. Após cinco anos sem entrar em estúdio, Roy assinou um contrato de três discos pela "Alligator" e em 1985 saiu este "When a guitar plays the Blues", que foi lançado no Brasil, em CD. Na capa, um raro registro de Roy sorrindo.

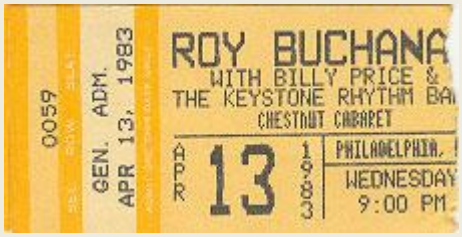
Para encurtar a história, este está na lista dos melhores discos do guitarrista. Dois fatos ajudam a confirmar isso: teve ótima vendagem, isto é, considerando os padrões bucanianos, e foi indicado ao Grammy de melhor disco de Blues.

Nada melhor para chamar a atenção para uma atividade do que um prêmio anual, com cerimônia de entrega e quetais. Vide o caso do Oscar. Os publicitários têm o seu (aquele de Cannes), que gera inúmeros comentários na mídia (entrevistas, premiações, vestidos), algo ótimo para aumentar a divulgação do negócio, já que normalmente os comerciais praticamente não fazem parte da nossa rotina (ironia, gente, ironia!). O Grammy é o prêmio anual da indústria musical americana e, certamente, é o mais generoso em distribuição de troféus, pois tem tantas categorias que a chance de alguém não ser contemplado é pequena. Existem categorias como "o melhor disco com a palavra 'brócolis' no título" ou "a capa mais bonita entre as que contenham um bode desenhado". Brincadeiras à parte, ser nomeado melhor disco de Blues, no entanto, é algo a se destacar e a "Alligator" explorou essa indicação.

Só que Roy acabou não levando o prêmio, entregue para BB King, o que não é nenhuma desonra.

O que torna este disco bom? A resposta não traz surpresas – o repertório e interpretação. Todas as faixas têm suas qualidades. Roy brilha como nunca. As que mais me chamam a atenção são: "A nickel and a nail", que traz o veterano Otis Clay e sua voz arrebentadora; "Country boy", cantada por Roy, com uma levada contagiante e a instrumental "Chicago smokeshop" (que em alguns trechos lembra "Going down"), o ponto alto das intervenções da guitarra no disco.

Segue reprodução de um texto que fazia parte do encarte do CD. Segundo o livro de Phil Carson, o nome da professora de guitarra de Roy nos tempos de Pixley homenageada na terceira faixa é "Mrs. Presher", que virou "Mrs. Pressure" ("Dona Pressão") no disco, provavelmente por brincadeira. No texto seguinte, é citado que este era o nome real da professora, o que não é verdade. Se fosse, seria mais uma para a série "os predestinados", de José Simão.



Texto do encarte do CD

Ever grab a 300-pound alley cat by the tail? Imagine that, and then you've got a handle on the unfettered fury of a Roy Buchanan guitar solo. His soul-shaking leads, shimmering tone, and a repertoire of snaps, snarls and wails have earned him an undying following among fans and fellow musicians alike. You'd never guess that behind the quiet gaze and pepper-and-salt whiskers lurks one of America's gutsiest and mostly technically awesome guitarists. Criss Johnson (rhythm guitarist on this album) was amazed by Roy's outward calm after hearing him tear through "Chicago Smokeshop". "Yeah", replied Roy in his slight Southern accent, "but I'm screaming inside".

The emotionally charged Buchanan sound is rooted in the gospel rhythms Roy heard at revival meetings while growing up on a farm in central California. And late at night, he was absorbing the hard-driving blues, R&B and Country that were beaming northward on the border radio stations. At the age of seven, Roy was already picking out Hit Parade favorites on a lap-held steel guitar. By 13, he had switched to electric, and two years later he hit the rock'n'roll highway, heading for L.A. to seek out R&B kingpin Johnny Otis and the groundbreaking guitarist Jimmy Nolen.

At 17, Roy hooked up with rockabilly legend Dale Hawkins (of "Suzy Q" fame), and in 1957 he made his recording debut, laying down the bluesy solo on Hawkins' "My Babe" for Chicago's Chess Records. So it's no surprise that eventually – 28 years, nine albums and countless gigs later - Roy returned to Chicago to cut his first all-blues album.

For the session, a hand-picked backup group gave Roy the freedom to explore within the standard 12-bar, 3-chord boundaries and far beyond. They came

from all corners of the blues world - Morris Jennings from rocking R&B outfits and years as Chess Records' studio drummer; Bill Heid from funky Southside jazz combos; Criss Johnson from polished soul and gospel revues; and Larry Exum from straight ahead Chicago blues bands.

For starters, Roy pulled out a choice handful of his own tunes and let his guitar do the talking, whipping through the fiery "Short Fuse", working out the funky "Chicago Smokeshop" and drifting with "Mrs. Pressure", a song honoring his first guitar teacher (yes, her real name). And then there's the ominous "Sneaking Godzilla Through The Alley", a veritable checklist of the Buchanan bag of tricks: double-string bends, screaming harmonics, and a little volume knob wizardry to elicit that lonesome train-whistle cry.

Roy also chose to showcase two of Chicago's most powerful vocalists. Gloria Hardiman, a bright new talent, wraps her gospel-trained soprano around "Why Don't You Want Me?", giving it a meltdown treatment. Otis Clay, Chi-town's number one soul man, bells O. V. Wright's "A nickel and a nail", clean through to next week.

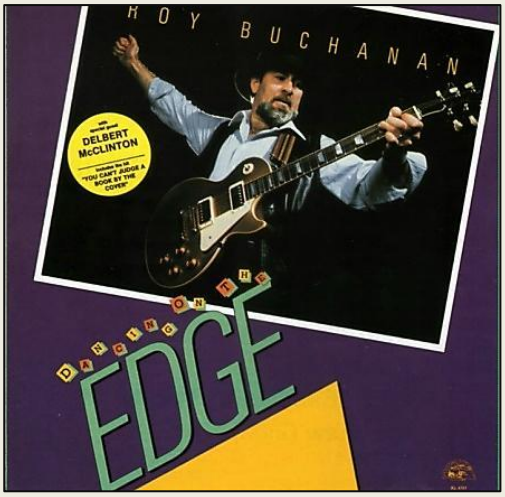
Plus, look out for a few impromptu surprise: Roy's growl on "Country Boy" ("yeah, I'm Country..."), the Bach fugue quoted at the opening of the title track, and "Hawaiian Punch," the Elmore James-inspired boogie that was squeezed into the closing minutes of the last session. It's Roy's first-ever slide guitar recording.

There are a lot of firsts for Roy on this album. Not only is this his bluesiest disc ever, but it also marks the first time he's chosen and arranged all the tunes, supervised all the mixes, and been completely satisfied with the way his guitar has been captured on vinyl. "I feel like it's my first record," he proudly confesses, "because it's really me. It's simply the best record I've ever made."

This album is dedicated to the late Jimmy Nolen.

Dancing on the Edge

1) Peter Gunn
   (Henry Mancini)
2) The chokin' kind
   (Harlan Howard)
3) Jungle gym
   (R. Buchanan)
4) Drowning on dry land
   (Mickey Gregory; Alan Jones)
5) Petal to the metal
   (R. Buchanan)
6) You can't judge a book by the cover
   (Willie Dixon)
7) Cream of the crop
   (R. Buchanan)
8) Beer drinking woman
   (Peter Chatman)
9) Whiplash
   (R. Buchanan)
10) Baby, baby, baby
    (Aretha Franklin; Carolyn Franklin)
11) Matthew
    (R. Buchanan)

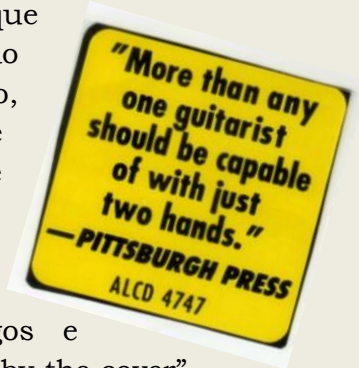


The Band

Roy Buchanan
Donald Kinsey (guitar)
Stan Szelest (keyboards)
Larry Exum (bass)
Morris Jennings (drums)
Delbert McClinton (vocals)

Como em qualquer disco, a primeira coisa que chama a atenção ao nos depararmos com este "Dancing on the Edge" é a sua capa. Depois de dezenas de anos de fidelidade à Telecaster, Roy empunha uma Les Paul! Roy a usava mais para fazer as bases das músicas. Os solos eram mesmo na velha Telecaster. Tirante a foto principal, a arte da capa é de doer. Não tem nada a ver com o músico, sua música e com o bom gosto.

Ironicamente, uma das faixas deste álbum de 1986 é uma cover para o clássico de Willie Dixon, "You can't judge a book by the cover", ditado perfeitamente aplicável no caso deste disco, pois seu conteúdo é de primeira, apesar da lamentável capa. O início é com uma versão de "Peter Gunn", já regravada várias vezes por outros guitarristas. Roy aplicou um peso extra no riff, dando um tom mais elétrico para o tema. O que vale mesmo é o longo solo central, uma devastação geral na guitarra. Em seguida vem uma boa canção, meio Pop, com o vocal de Delbert McClinton, que até canta bem, mas, no meu entender, não a ponto de merecer uma chamada especial na capa e uma foto ao lado de Roy na contracapa. "Drowning on dry land" é Buchanan clássico: Blues tradicional, com o vocal característico do guitarrista e seus longos e brilhantes solos. A já citada "You can't judge a book by the cover",



cuja versão mais conhecida é a de Bo Diddley e foi gravada pelos Fabulous Thunderbirds, tem McClinton no vocal e foi o ”hit” do disco (pelo menos é o que diz a chamada na capa). Com todo respeito ao velho mestre da guitarra, eu prefiro a versão dos Thunderbirds. “Beer drinking woman” também traz a receita que não tem erro: Blues tradicional, com Roy no vocal. O tecladista Stan Szelest também manda bem. Mais uma exposição de solos impressionantes de Roy. Entre as instrumentais, destaques para “Cream of the crop” e “Whiplash”.

Como sempre, os músicos de apoio mudaram em relação ao disco anterior. Somente a cozinha formada por Exum e Jennings foi mantida. Um dos bons discos de Roy Buchanan, um pouco abaixo em relação ao “When a Guitar Plays the Blues”.

Hot Wires

1) High wire
   (R. Buchanan)
2) That did it
   (D. Clark; P. Wood)
3) Goose greese
   (J. Heartsman)
4) Sunset over Broadway
   (R. Buchanan)
5) Ain't no business
   (D. Malone)
6) Flash chordin'
   (R. Buchanan)
7) 25 miles
   (E. Starr; J. Bristol; H. Fuqua)
8) These arms of mine
   (Otis Redding)
9) Country Boogie
   (J. Parker)
10) The Blues lover
    (R. Buchanan)

The Band

Roy Buchanan
Donald Kinsey (guitar)
Stan Szelest (keyboards)
Larry Exum (bass)
Morris Jennings (drums)
Johnny Sayles (vocals on 2 and 5)
Kanila Kress (vocal on 8)

"Hot wires" foi lançado em 1987. Terceiro e último álbum previsto no contrato com a Alligator. Também foi o último álbum de estúdio de Roy, que morreu no ano seguinte. Na capa, novamente a Les Paul, a essa altura cada vez mais utilizada pelo guitarrista, que aparece empunhando-a nas fotos internas do encarte.

Roy manteve os músicos do disco anterior, convidando novos vocalistas. Johnny Sayles é um deles e se mostrou um dos melhores entre os que acompanharam Roy. O disco foi produzido a oito mãos (Buchanan, Iglauer, Dick Shurman e Justin Niebank), estratégia que deu certo, pois resultou em uma ótima qualidade de gravação. Como sempre aconteceu na obra de Roy, quase não há overdubs.

Em seu último registro, Roy deixou uma coleção de grandes Blues, Rocks, faixas instrumentais e mais solos admiráveis. Minha preferida é "25 miles", cover do sucesso de 1968 na voz de Edwin Starr, mas são várias as faixas fortes, como "Ain't no business", a instrumental "Country boogie" (guitarra inacreditável e participação notável de Szelest) e "That I did it". Há uma faixa na trilha sonora do obscuro filme francês "Saxo", de 1988, que é atribuída a Buchanan e Kinsey, intitulada "Guitar Jam". Não há nos discos de estúdio nenhuma música com esse nome e, como o título sugere, deve se tratar de uma instrumental baseada em improvisos, eventualmente composta para a trilha.

Texto do encarte do CD

This is Roy Buchanar's third album since he burst back on the national scene with the Grammy-nominated "When A Guitar Plays The Blues". As with his first two Alligator releases, Roy used this opportunity to bring together some of the finest rock 'n' blues musicians in the Country to form one great studio band. Donald Kinsey worked with Albert King and Bob Marley before putting together "The Kinsey Report" with his brothers in Gary, Indiana. Stan Szelest played with Ronnie Hawkins and Lonnie Mack before forming his own band in Buffalo. Larry Exum is one of Chicago's top blues bassmen, touring with the Jimmy Johnson Band. Morris Jennings has drummed on everything from Howling Wolf records to Coke commercials. All four powered Roy's second Alligator album, "Dancing On The Edge".

Joining Roy and the band are two of the "Windy City's" most soulful vocalists. Johnny Sayles has been belting out raw R&B for over twenty years. Kanika Kress is a new face on the Chicago blues scene, leading her own band, "The Blues Express".

Guitar Magazine calls Roy "a revered guitarist who builds whirlwind solos with the ease and sweaty grace of a master". And Roy calls this album "my best one yet".

Coletâneas e discos ao vivo oficiais

Como acontece com todos os grandes artistas, existem dezenas de compilações de Roy Buchanan no mercado, a maioria, evidentemente, surgida após sua morte. A maior parte dessas compilações nada acrescenta à discografia do guitarrista, pois não traz gravações inéditas. As que têm algum atrativo são as do tipo da "The Early Years", que reúne participações de Roy como guitarrista de apoio em gravações de outros artistas. "Sweet Dreams: The Anthology" é um dos melhores lançamentos póstumos. Saiu pela Polydor, que dedica maior ênfase à fase em que tinha Roy sob contrato. Esta compilação tem como destaque justamente o que deve ser sempre o principal, ou seja, o repertório, bem escolhido e coerente, o que não é normal em coletâneas. É lógico que eu, como qualquer um que avalie uma coletânea, reclamo a ausência de algumas músicas, principalmente "Rodney's song". Independentemente dessa ausência, este álbum traz quase todas as melhores faixas entre as dos discos oficiais, três versões inéditas e um belo livreto, cujo texto aparece reproduzido neste trabalho. Outro fato que chamava a atenção na época de seu lançamento era a presença de quatro faixas que foram gravadas para aquele que seria o primeiro disco de estúdio de Roy, "The Prophet", terminado em 1971, mas engavetado pela gravadora. Em 2004 a Polydor lançou em CD essas gravações na íntegra, o que tirou o ineditismo desta antologia em relação a essas faixas históricas.

Até a morte de Roy, existiam apenas dois discos ao vivo em sua carreira. Atualmente são várias as opções, como pode ser visto na relação da Discografia apresentada na Parte 2. Como a praia de Roy era mesmo o palco, discos ao vivo são sempre recomendáveis.

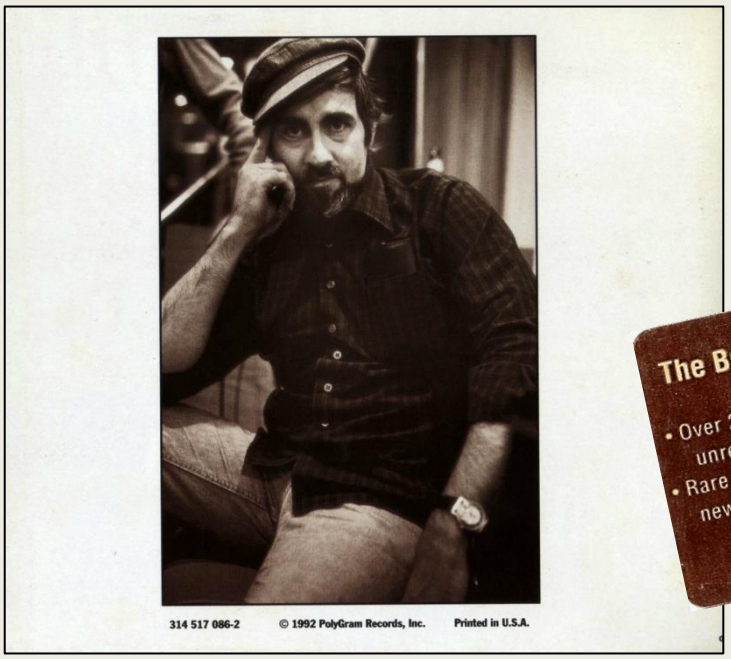


Foto da contracapa do livreto contido na antologia "Sweet Dreams" e selo que vinha colado à capa desse disco.

Discos relacionados e piratas relevantes

Além dos álbuns de estúdio, ao vivo e coletâneas oficiais, existem mais dois conjuntos de discos que merecem algum comentário: os discos piratas (ou "bootlegs") e os discos que têm relação direta com Roy, mas não fazem parte da discografia regular.

É muito difícil fazer uma compilação completa sobre discos pirata. Afinal, estamos tratando de coisas irregulares, de alcance regional e que podem ser fabricados nos mais diversos pontos do planeta.

Compilei uma lista dos piratas que tenho conhecimento. À medida que souber de outros itens os adicionarei à lista a seguir.

ordem	Título	Ano
1	Live in Toronto	1974
2	Live Stock Outtakes	1974
3	Live in Burlington	1976
4	Providence Civic Center	1976
5	Live in Cleveland	1977
6	Live in Washington	1977
7	Cleveland '78	1978
8	Live in San Francisco	1978
9	My Father's Place	1978
10	Keystone Berkelet, California	1981
11	Kansas City	1985
12	Cabaret Metro - Chicago	1986
13	The New Haven Green	1987
14	Live at Club Soda Montreal	1988
15	Virginia '88	1988
16	Live in USA & Holland	1991
17	Messiah on Guitar	2007

Algumas capas de discos pirata de Roy Buchanan. Na última linha, capa e contracapa do bootleg que alega trazer a gravação do último concerto de Roy, em 07 de agosto de 1988, no Guilford Fairgrounds, na cidade de Guilford, Connecticut. Entretanto, há dúvidas se esse foi, de fato, o último show de Roy, conforme lista presente no Anexo.

Segue reprodução de um texto sobre o pirata mais conhecido de Roy Buchanan. A origem desse disco foi uma transmissão do show de 17 de agosto de 1973 por rádio FM.

Roy Buchanan - My Fathers Place NY 1973-08-17 FM Broadcast (Bootleg)

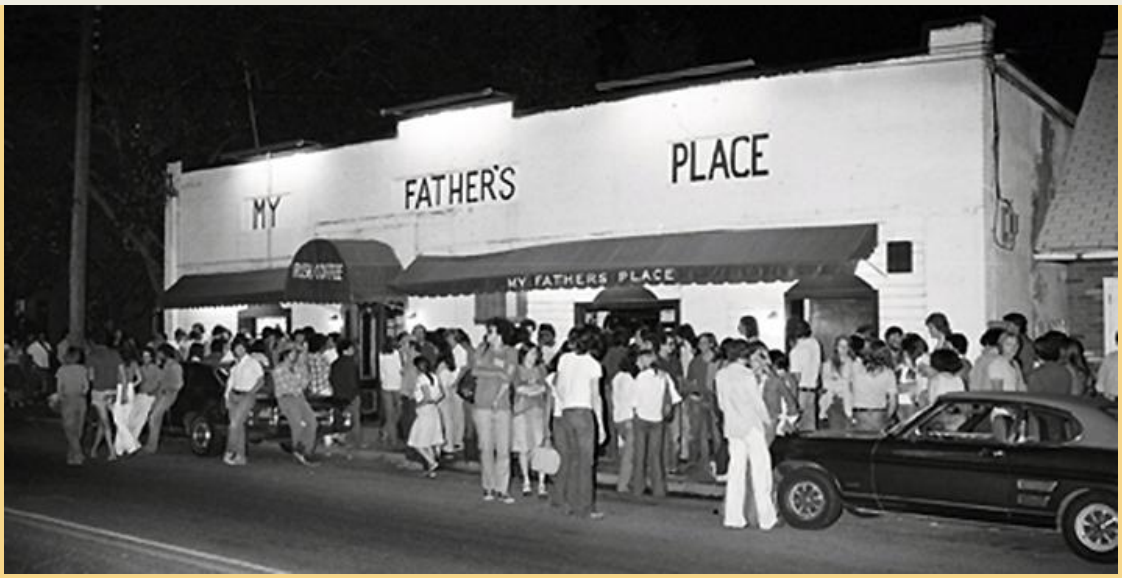
Roy Buchanan has long been considered one of the finest, yet criminally overlooked guitarists of the blues rock genre whose lyrical leads and use of harmonics would later influence such guitar greats as Jeff Beck, his one-time student Robbie Robertson, and ZZ Top's Billy Gibbons. Although born in Ozark, AR, on September 23, 1939, Buchanan grew up in the small town of Pixley, CA.

His father was both a farmer and Pentecostal preacher, which would bring the youngster his first exposure to gospel music when his family would attend racially mixed revival meetings. But it was when Buchanan came across late-night R&B radio shows that he became smitten by the blues, leading to Buchanan picking up the guitar at the age of seven. First learning steel guitar, he switched to electric guitar by the age of 13, finding the instrument that would one day become his trademark: a Fender Telecaster. By 15, Buchanan knew he wanted to concentrate on music full-time and relocated to Los Angeles, which contained a thriving blues/R&B scene at the time.

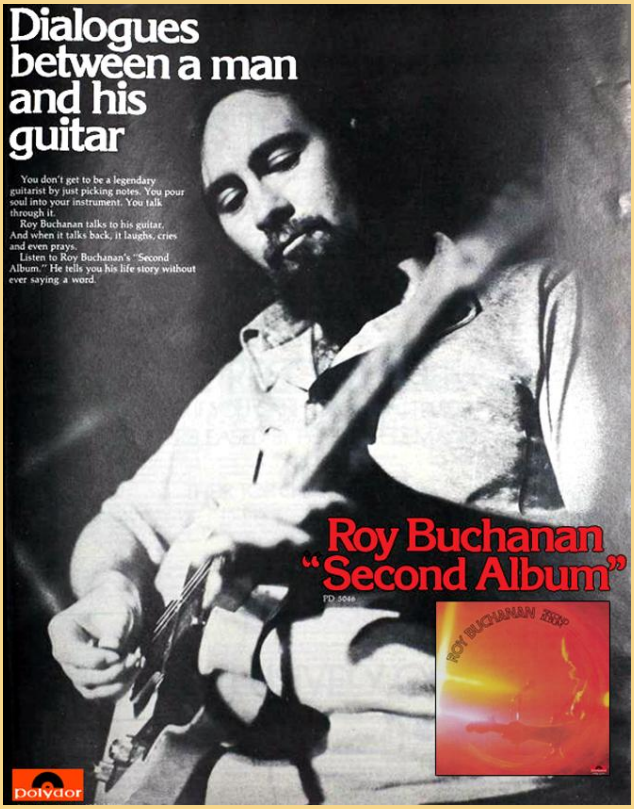
Shortly after his arrival in L.A., Buchanan was taken under the wing by multi-talented bluesman Johnny Otis, before studying blues with such players as Jimmy Nolen (later with James Brown), Pete Lewis, and Johnny "Guitar" Watson. During the mid- to late '50s, Buchanan led his own rock band, the Heartbeats, which soon after began backing rockabilly great Dale ("Suzy Q") Hawkins. By the dawn of the '60s, Buchanan had relocated once more, this time to Canada, where he signed on with rockabilly singer Ronnie Hawkins.

Tracks:

01. Rodney's Song
02. CC Ryder
03. Susie Q
04. Hey Joe
05. Linda Lou
06. Johnny B. Goode
07. Bad Case of the Blues (?)
08. Green Onions
09. Pete's Blues
10. Sweet Dreams



The bass player of Ronnie Hawkins' backing band, the Hawks, studied guitar with Buchanan during his tenure with the band. Upon Buchanan's exit, the bassist-turned-guitarist would become the leader of the group, which would eventually become popular roots rockers the Band: Robbie Robertson. Buchanan spent the '60s as a sideman with obscure acts, as well as working as a session guitarist for such varied artists as pop idol Freddy Cannon, country artist Merle Kilgore, and drummer Bobby Gregg, among others, before Buchanan settled down in the Washington, D.C., area in the mid- to late '60s and founded his own outfit, the Snakestretchers.



Despite not having appeared on any recordings of his own, word of Buchanan's exceptional playing skills began to spread among musicians as he received accolades from the likes of John Lennon, Eric Clapton, and Merle Haggard, as well as supposedly being invited to join the Rolling Stones at one point (which he turned down). The praise eventually led to an hour-long public television documentary on Buchanan in 1971, the appropriately titled The Best Unknown Guitarist in the World, and a recording contract with Polydor Records shortly thereafter. Buchanan spent the remainder of the decade issuing solo albums, including such guitar classics as his 1972 self-titled debut (which contained one of Buchanan's best-known tracks, "The Messiah Will Come Again"), 1974's That's What I Am Here For, and 1975's Live Stock, before switching to Atlantic for several releases. But by the '80s, Buchanan had grown disillusioned by the music business due to the record company's attempts to mold the guitarist into a more mainstream artist, which led to a four-year exile from music between 1981 and 1985.

Luckily, the blues label Alligator convinced Buchanan to begin recording again by the middle of the decade, issuing such solid and critically acclaimed releases as 1985's When a Guitar Plays the Blues, 1986's Dancing on the Edge, and 1987's Hot Wires.

But just as his career seemed to be on the upswing once more, tragedy struck on August 14, 1988, when Buchanan was picked up by police in Fairfax, VA, for public intoxication.

Shortly after being arrested and placed in a holding cell, a policeman performed a routine check on Buchanan and was shocked to discover that he had hung himself in his cell. Buchanan's stature as one of blues-rock's all-time great guitarists grew even greater after his tragic death, resulting in such posthumous collections as Sweet Dreams: The Anthology, Guitar on Fire: The Atlantic Sessions, Deluxe Edition, and 20th Century Masters and the live When a Telecaster Plays the Blues, which appeared in 2009. ~ Greg Prato, Rovi.

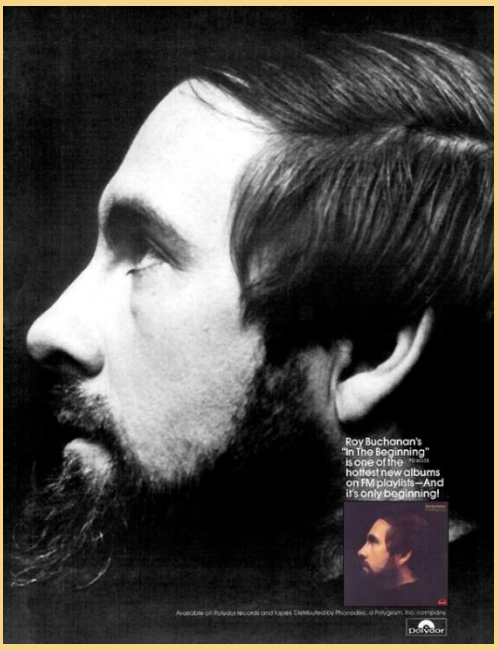
Personnel:

» Roy Buchanan - Guitar, Vocals

» Dick Heintze - Keyboards

» Robbie Magruder - Drums

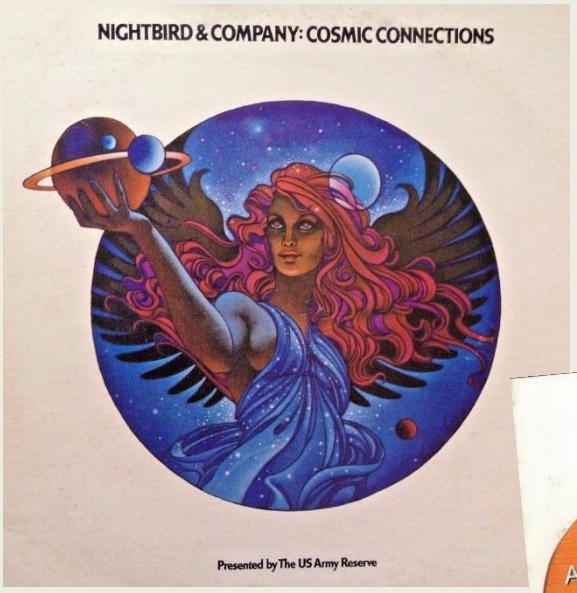
» John Harrison - Bass, Vocals

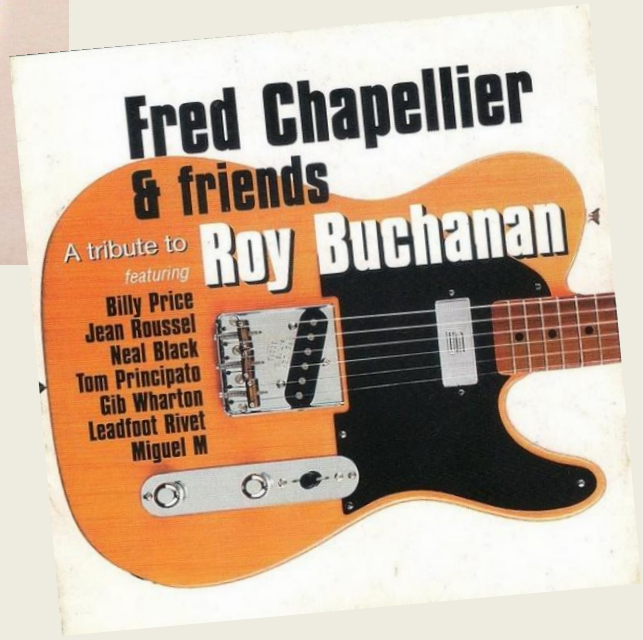


Quanto aos discos relacionados, dois merecem destaque. O primeiro deles é o registro da participação de Roy no programa de Alison Steele, uma radialista americana, que ficou conhecida pelo apelido "The Nightbird". Sua fama se formou nas décadas de 1960 e 70, sendo seu programa considerado um divulgador da contracultura. Ela levava ao ar uma mistura de bandas de Rock Progressivo, leitura de poemas e uma certa dose de misticismo.

A Guarda Nacional americana fez uma série de gravações em LPs de Alison entrevistando artistas. Esses LPs foram nomeados "Nightbird & Company: Cosmic Connections" e distribuídos pelo Exército dos Estados Unidos. O programa de número 328, gravado em 14 de agosto de 1977, teve como um dos convidados Roy Buchanan. Essa entrevista ocupou o lado D de um dos LPs registrados como parte desse projeto militar. Não sei o que rolou, pois não obtive cópia do áudio em questão.

O outro disco a ser destacado é o tributo à música de Roy Buchanan organizado pelo guitarrista e vocalista francês de Blues Fred Chappelier. Em 2007 ele recrutou músicos franceses e, especialmente, o veterano acompanhante de Roy, Billy Price, e gravou um álbum, que foi lançado pela gravadora Dixie Frog, contendo 14 das músicas da obra registrada por Roy. Trata-se de um item difícil de se conseguir, de modo que ainda não tenho como dar uma opinião sobre o resultado.





ANEXOS

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Anexo I

Letras dos discos oficiais de estúdio

Aqui foram compiladas as letras que eu tinha à disposição na época da redação da Versão 7.0. Como pode ser verificado, nem todas foram reproduzidas, por falta de uma transcrição confiável. Na medida em que as letras faltantes surgirem, serão incorporadas nas próximas versões.

Roy Buchanan

I am a lonesome fugitive

I'd like to settle down but they won't let me
A fugitive must be a rollin' stone
Down every road there's always one more city
And I'm on the run the highway is my home

I raised a lot of cain back in my younger days
My mama used to pray my crops would fail
Now I'm a hunted fugitive with just two ways
It's outrun the law or spend my life in jail

I'd like to take you with me but can't afford the luxury
A fugitive must be a rollin' stone
You'd only slow me down and they'd catch up with me
For he who travels fastest goes alone

Haunted house

I just moved in my new house today
Moving was hard but I got squared away
When bells starting rings and chains rattled loud
I knew I'd moved in a haunted house

Still, I made up my mind to stay
Nothing was a-gonna drive me away
When I seen something that give me the creeps
Had one big eye and two big feet

I stood right there and I did the freeze
It did the stroll right up to me
Made a noise with its feet that sounded like a drum
Said "You gonna be here when the morning comes?"

Say "Yes, I'll be here when the morning comes
I'll be right here, I ain't gonna run
I bought this house, now I am boss
Ain't no haunt's gonna run me off"

In my kitchen my stove was a blazing hot
Coffee was a-boiling in the pot
Grease had melted in the pan
I had a hunk of meat in my hand

He ate the raw meat right from my hand
Drank the hot grease from the frying pan
And said to me "Son, you better run
And don't you be here when the morning comes"

The Messiah Will Come Again

Just a smile, just a glance
The Prince of Darkness
He just walked past

There's been a lot of people
And they've had a lot to say
But this time, I'm gonna tell it my way

There was a town
There was a strange little town, they called "The World"
It was a lonely, lonely little town
'Til one day a stranger appeared
And their hearts rejoiced
And the sad little town was happy again

But there were some that doubted
They disbelieved, so they mocked him
And that stranger, he went away
Now the sad little town that was sad yesterday
It's a lot sadder today

I walked in a lot of places I never should've been
But I know that the Messiah, he will come again

Hey, good lookin'

Hey, hey, good lookin'
Whatcha got cookin'?
How's about cookin' somethin' up with me?

I'm free and ready
So we can go steady
How's about savin' all your time for me?

I got a hot-rod Ford and a two-dollar bill
And I know a spot right over the hill
We drink soda pop and the dancin's free
If you wanna have fun come along with me

Hey, hey, sweet baby
Don't you think maybe
We could find ourselves a brand new recipe?

Second Album

Five string Blues

Oh, Jesus
This is my final plea
Yes, Jesus
This is my final plea, yeah
You know I'm still begging you
Don't let the devil get the best of me

Thank you, Lord

Thank you, Lord, saw your sun shine today
Bless you, Lord, got to see my children play
May not be the right way to pray
But I want to thank you anyway
Thank you, Lord

Treat her right

I'm wanna tell you a story
That every man oughta know
If you want some good lovin'
You gotta start real slow
She won't love you tonight, now mama
If you don't treat her right

Got to squeeze her real gentle
Got to make her feel good
Now show her that you love her
Like you know you should
She's gonna love you tonight, now man
You gotta treat her right

If you practice my method
Just as hard as you can
Finally get some good lovin', like a natural man
She's gonna love you tonight, now boy
You gotta treat her right

That's Why I'm Here for

My Baby Says She's Gonna Leave Me

My Baby says she's gonna leave me

Well, she took my clothes
And threw 'em out the door
Told me she don't want me no more
How in the world can I get by alone

I tried, tried to make her love me
I begged, begged her not to leave me
Oh, but she walks through the streets late at night
Sure, does give me an awful fright
How in the world did I get by alone

She gives me a feeling that I can't explain
Think I might go insane
How in the world can I get by alone
I said, how in the world did I get by alone

Hey Joe

Hey Joe
Where you goin' with that gun in your hand?

I'm gonna kill my old lady
I caught her messin' round with another man

Hey Joe
I heard you shot your old lady down

Yes, I did, I shot her
I put her six feet down under the ground

Home is where I lost her

When it's early in the morning
That's the time
That's the time when I feel so lonely

I wake and hold my arms out
For the lady
For the lady I'll see no more

She was taken from my life
And I'll never
No, I'll never ever ever see her face no more

I tried to make the children understand
But they just see me cry, not like a man
Oh, home is where I lost her

Please, why'd she have to die
It's these nights when I'm alone I wonder why

Rodney's song

Well, she walked into the bar
And she looked dead at me
She was with some other man
But I said she'd rather be free

Now, that crazy little woman
She got next to me that night

I had to control myself
I almost started a fight
But I got by

She was sittin' with her man
When the band was beginnin' to wail
He was playin' such a fool
I knew I could not fail, now

I'm not the kind of mule
To go kickin' in another man's stall
But why should a woman be sittin' around
When she could be havin' a ball
I had to get by

Her old man passed out
And then I made my move
I walked on up, set myself down
And we began to groove

When she told me that she wanted
She wanted to be with me
I bought her man two more drinks
And people, I was home free
And I got by

That's what I am here for

Well, I've been around a long time
You might have heard my name
I'm proud to show what I know is mine
But I'm really not lookin' for fame
That's not what I'm here for

Well, I'm tryin' so hard to tell you
To make you understand
But I just can't put it all in words
I need music to lend me a hand
That's what I am here for

Sometimes I feel like a buoy in the river
And sometimes a valley stream
I got to release what I feel inside
And get closer to my dream
That's what I am here for

Roy's Bluzz

My soul laid down last friday
But it rose again today
I think I like life better
I might even decide to stay

I dreamed of heaven
I saw my baby there
You know, she had real pretty eyes
She had long, black, wavy hair

Yeah, if I go to hell
I'm gonna speak very highly of you
Cause you've done some things, pretty mama
I don't believe that the devil would-a do

Voices

Poeple talk about life
People talk about work
They talk about love and they talk about hate
They talk about the world
And the problems we're in
The grief and the sorrow, what's it all mean?

Voices
I hear voices
Whole lot of talkin'
But nothin' bein' said, now
Voices
I hear voices
Try to understand
Try to find the truth

People try to fill your head with so many words
They tell you what's right
And they tell you what's wrong

They tell you how to eat
They tell you how to live
You try to understand, but what's it all mean?

Please don't turn me away

Please, don't turn me away
Please, let me stay
I'm asking you for just a little bit of your time
i'm asking you to leave the past behind
You don't have to tell me that it was never right
I know that, baby
But all I really know right now is that I need you tonight

I need your love at once to stop the rain
To easy my pain
I need the sound of your sweet voice
To comfort me
Through my dark and rhythmic night

Please, don't turn me away
Please, baby, just let me stay
Don't make me pay for each and every one of my crimes
All I want to do, baby, all I want to do is hold you one more time
And if I cannot ever be you lover again
For one more night let me be your friend

Rescue Me

Rescue me

Rescue me, take me in your arms
Rescue me, thrill me with your charms
Because I'm lonely and I'm blue
But I need you and your love too
Come on and rescue me

Well, I need you by my side
Yes, can't you see that I'm lonely
Rescue me

Come on and take my heart
Take your love
And conquer every part
Because I'm lonely and I'm blue
And I need you and your love too
Baby, come on and rescue me

Oh, can't you see that I'm lonely
Rescue me
Come on, take my hand, take your love
I'll be your man
Rescue me

I'm a ram

Drive on, until I get there

'Cause I'm a ram, yes I am
I know just what to do
'Cause I'm a ram, yes I am
Got to get next to you

'Cause I'm a ram, baby
You bet your life to lose
'Cause I'm a ram, baby
Got to get next to you

Drive on, until I get there

'Cause I'm a ram, yes indeed
Stubborn as I can be
Come on, come on, baby
Got to get next to me

'Cause there's a ram, caught in the bush
And it needs to be free
You got to come on, come on, baby
Come on and see about me

CC Rider

Well, see, see see rider
Whoa, see what you have done
Well, see see rider
See what you have done
Well baby, you made me love you
Baby, now your man has come

Well, now I'm going
Going away, baby
Well, I won't be back till fall

Well, I'm going away, baby
I won't be back till fall
Yes, and if I find a good-looking woman
I won't be back at all

You're killing my love

You're killing my love
Day by day

You're killing my love
In every way
And if you succeed
It will hurt till your dying day

Your love is murder
In the first degree
You can't stand yourself
Why take it out on me

You've got me thinking murder
But you're not worth my time
Someone picks you
Later on down the line

A Street Called Straight

Running out

I'm just a boy, but I'm a man
My body's young, my mind is old
I've lived through life movin' all the time
Stories I can tell of things I've seen and done
And feelings that I've hid and cannot find
Oh, I think I'm running out of time

Peace of mind, you escape me
Peace of mind, you could rape me
Every time I get you near to me
I've got to chase you to another town

The time when I was born, and the city I been in
I got the Gypsy Spirit making all my moves
I got no home I can remember
My only friend is gone
And I only see my mother in December
Oh, I think I'm running out of time

Peace of mind, I forsake you
Peace of mind, think I hate you
Even if you let me find your home
I think I'll pass it up and move on down the road

Well, I got mountains in my past
And the valleys up ahead
I got miles, and miles, and miles before I sleep
I need to have a week, or just a day, or just an hour
To sleep, but I can't remember how to dream
Oh, I'm givin' up on peace of mind

Keep what you got

Keep what you got

Keep it away
Don't listen
Save it
You can do it
Look back

Hang in there, baby
Keep it up
Keep it

Keep what you got, hang on, baby
Keep what you got, don't lose it, baby

Man on the floor

Remember me, I'm the one down on the floor
Tellin' you people that I ain't down no more

Long and skinny and just about to lose my mind
I found something that started at the end of time

I will return to that wisdom

We walk in fear and we can't turn
We laugh, we cry, you live, I die

Remember me, I'm the one down on the floor
Tellin' you people that I ain't down no more

Merry me, merry you, all the dross in life
I've seen this road on the other side
We live, we cry, we're born and die

Good God have mercy

Down in South Carolina in the piney woods
Where they make sweet turpentine
There I first saw the light of day
Landin' on my mind
Runnin' in the sunshine, laughin'
Rollin' in the red dirt cryin'
Said Good God have mercy

Cannery warehouse, baby
I went to school
I eatin' lunch from the cans that I stole
Heatin' them up on a pot-bellied stove
I used to keep out in the cold
Sitting around, you know, just tellin' lies about
What I'd be when I grew old
Said Good God have mercy

Trestle track now, mama
Where the B and N used to haul
Freight train caught daddy one day
He took a long, long fall
I'd only been taught to think on life
Never thought on death at all
Said Good God have mercy

Now every sunday after church
There'd be a meetin' on the ground
"Some good soul" she would always say
"It's a shame about Freida Brown"
Mama and the ladies they formed a society
They run Freida out of town
Said Good God have mercy

Daddy's on the mainline

Mama wants him home
Daddy's on the mainline
The kids all need him home
Good God have mercy

Okay

I love you, love to hold you
Feelin' you, I need you
You're okay

Well, I'll see you tomorrow
Darlin' late at night - no waiting
Come on, just your lover
I'll save it for a rainy day, okay

I'll save it for a rainy day
Come on, baby, you're okay
Hold tight

Oh, I don't believe it
Oh, it feels so good
Walk on, want you so bad I can taste it
Oh, it's okay, your love
Okay

Caruso

I was goin' across Oklahoma
And I thought I'd fall in love
Met up with a girl named Thelma
Took three months to get cleared up

Made up my mind
I was gonna get myself together
I was gonna straighten up
Maybe some friends out in Colorado
Till they found out I sold dope
And they locked me up

You just name it
And I done it
By myself or with a crowd
I didn't care just what it cost me
I feel lucky that I'm still around

Ain't gonna pull
No hard luck stories
Like a lot of people's done
I just did it 'cause I wanted to
To me it was always kinda of fun
I don't claim to be Caruso
And I'm not Number One
And if you don't like my singing
Just put the needle on some other song

If Six Was Nine

If the sun refused to shine
I don't mind, said I don't mind
If the mountains fell in the sea
Let it be, it ain't me
Got my own world to live through
And I ain't never gonna copy you

Now if six turned out to be nine
I don't mind, I don't mind
If all you hippies cut your hair
I don't care, said I don't care
'Cause I got my own world to live through
And I'm never gonna copy you, no way

The Messiah Will Come Again

Just a smile, just a glance
The Prince of Darkness
He just walked past
There's been a lot of people
And they've had a lot to say
But this time, I'm gonna tell it my way

There was a town
There was a strange little town, they called "The World"
It was a lonely, lonely little town
'Til one day a stranger appeared
And their hearts rejoiced
And the sad little town was happy again
But there were some that doubted
They disbelieved, so they mocked him
And that stranger, he went away

Now the sad little town that was sad yesterday
It's a lot sadder today
I walked in a lot of places I never should've been
But I know that the Messiah, he will come again

I Still Think About Ida Mae

Well, I smoke my cigarettes
Set my Schlitz cans along the wall
I still think about Ida Mae
She was the fairest of them all

All the things in life that ever mattered
I let slip right through my hands
Always likin' a lot of dudes
Feedin' money to my lucky lambs

I need you, I want you
I love you, that same old way
'Cause I'm lonely more each day now
Oh time, it slipped away

Loading Zone

The Circle

What seems to passes us by
No one waiting for a smile
Doesn't matter who you are
The circle just stays the same
Im gonna show you
Im gonna give it to you
Im gonna take it, I'm gonna give it to you

One seems to change ones mind
Many different ways
Doesn't matter what you do
The circle just stays the same
Im gonna show you
Im gonna prove it to you
Im gonna take it

Im gonna give it to you

Your love

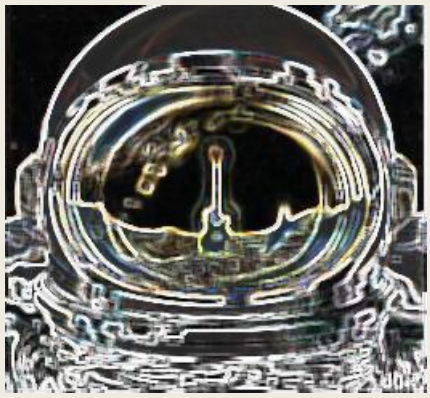
I have the need
To tell you how I feel
I feel in love
You know I'm
A certain kind of man
I need to be here

Every morning as I begin my day
I just have to tell you
I'm so happy and thankfull for your love

I understand who you are
And who you help me to be
I'm only pray
That I'd be blessed to always see
The beauty of your smile
The magic of your fine rhyme
You know you call my name so sweet
You make my life complete

You're Not Alone

Down by the river



Be on my side
I'll be on your side, baby
There's no reason for me to hide
It's so hard for me
Staying here all alone
You could be taking me for a ride

Oh, sha, la, la the weather
She could take me
Over the rainbow
And send me away
Down by the river
I shot my baby

You take my hand
I'll take your hand, baby
Together we may get away
This much sadness
Is too much sorrow
It's impossible for me to stay

When a Guitar Plays the Blues

When a guitar plays the Blues

You know you get the strangest feeling
Yeah, when a guitar plays the blues
You know you get the strangest little feeling
Yeah, when a guitar plays the Blues
You know your body get a message
Yeah, your soul has got to groove

You know you might even batch your eye
Yeah, you might even snatch a cry
Yeah, the feeling, you're feeling within you
Well, you know you just can't hide
You got to bend it like that
You kinda' squeeze it like this
And it reaches down inside you
Yeah, your soul, it just can't resist
'Cause you get the strangest kinda' feeling
Yeah, when a guitar plays the Blues
You know your body get a message
Yeah, your soul, your soul, your soul has got to move

And when the music is over
It's time to turn out the lights
You know the Blues go home with you
Yeah, that sooths you through the night
You get the strangest kinda' feeling
Yeah, when a guitar plays the Blues
You know your body get a message
And your soul, your soul, your soul have got to move

A nickel and a nail

Oh, I once had love and plenty of money, oh, yes I did
Someway, somehow I know I failed, yes I did
Now all, all I have in my pocket
All I can give account of
Is a nickel and a nail
All, all I have is a nickel and a nail

My friends, oh no, no, no, no they just don't know
The feel, deep down in their hearts
They think I'm doing swell, but they don't know
'Cause every now and then I smile
And I jingle, yes I do
All you hear me jingeling is a nickel and a nail
A nickel and a nail
My chain, my price to see
But I still feel the need to be loved, baby
Hammering inside of me, oh

A nickel and a nail
My chain, my price to see
But I still feel the need to be loved, baby
Hammering inside of me, oh

You said a long time ago
You said the thrill was gonna be believed
You said "you'll see"
I think you better get that on
On some lonesome, lonesome trail
You gotta leave here

Oh baby, I'm wondering
How d'you expect for me to make it
I don't believe I will
Oh, baby, I can't make it, on a nickel and a nail

Oh, if I get sleepy
All I've got baby
Is a nickel and a nail

If I get lonely
I can bend the nickel
The nail won't spin

If I get in trouble
If I get in jail

I would have enough money
To pay my bail
Oh, baby, they gone too far...

Why don't you want me

First you want it slow
Then you want it fast
You know that I gave you
Whatever you asked
Now baby you've got me
Whenever you want me
So why don't you want me?

You begged me to stay
When I tried to go
You told me you loved me
And you'd need me so

And that's how you got me
Just where you want me
Told me why don't you want me?
I just wanna know

I worked just like a doggone mule
Just to buy you pretty things
And my friends think I'm a real, real big fool
They think you've got me hanging like a puppet
On your string

I may be your fool, I may be a clown
I know, I know you want me
Whenever I'm not around
Now, baby, you got me, whenever you want me
So tell me why don't you want me?

I worked just like a doggone mule
Just to buy you pretty things
My friends and my family
They tell me that I'm a fool
They think I'm like a puppet
Dangling on your strings

I may be your fool, I may be a clown
I know, I know, I know you want me
And you need me when I'm not around

Now honey, you've got me
Whenever you want me
So why don't you want me?

Country boy

Well I'm a little country boy
I'm running wild in this big old town
I'm a little country boy
I'm running wild in this big old town
When I'm making love with my baby
You know I don't want a soul around

Yeah, they call me country
I'm from a country town
The girls are crazy about me
You know what I'm puttin' down

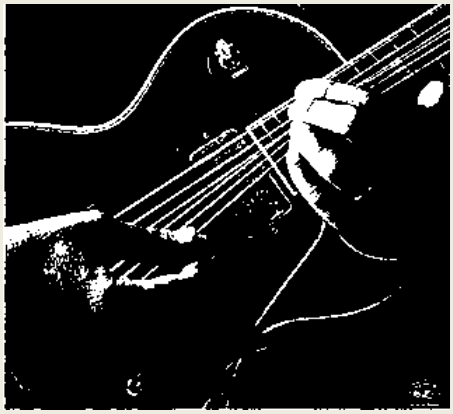
I'm a little country boy
I'm running wild in this big old town
When I'm making love to my baby
You know I don't want a soul around
Yeah, I'm country!

I woke up this morning
Oh, my head was bad
I just can't tell you about
That good time I've had
This little country boy
I'm running wild in this big old town
When I'm making love to my baby
You know I don't want a soul around

Yeah, I'm country!

Hot Wires

That did it



When we first met, baby
You said it was me and you
But I found out later
That it was others too

I didn't quit you, baby
I hung on like a vine
But when you said your love for me
Was all in my mind

That did it, baby
Lord, that did it, baby
Well, ain't no need in coming back
That's the end and that's that
Oh, you did it, baby

I work six days a week
In the rich folk's yard
Anybody can tell you
That kinda work is real hard

You know I didn't mind
Taking care of you
But I saw your other man
Wearing my brand new shoes

You said we'd get married
In the early spring
I passed a pawn shop today
I peeked in and saw my ring

You say you needed the money
To pay your house rent
But I saw you sitting at that damn bar
Spending my last red cent

Oh, that did it, baby
Well, I know you think you're slick
But you played your last trick
Oh, that did it, baby

These arms of mine

These arms of mine, they are lonely
Lonely and feeling blue
These arms of mine, they are yearning
Yearning from wanting you

And if you would let them hold you
Oh, how grateful I would be

These arms of mine, they are burning
Burning, burning from wanting you
These arms of mine, they are wanting
Wanting, wanting to hold you

Come on, come on, baby
Just be my little, just be my lover
I need somebody, somebody to treat me right
I need your loving arms to hold me tight
And I need you tender lips too, come on, baby
Just be my little, just be my lover

Anexo II

Datas das apresentações

Seguem as datas que foram possíveis de serem apuradas e que trazem apresentações de Roy como artista principal, ou seja, participações em shows de outros músicos não entraram. Aparentemente, é uma lista incompleta, pois em alguns anos a quantidade de apresentações que aqui aparece é muito pequena, o que, considerando o tamanho do artista e o fato de ser um músico profissional, parece insuficiente para a manutenção de uma carreira. De todo modo, conforme novas datas forem descobertas, serão acrescidas nas próximas versões.

Ordem	Data (dia/mês)	Local
1972		
1	14/4	Syria Mosque in Pittsburgh, PA, USA
2	21/6	Carnegie Hall in New York, NY, USA
3	24/8	Tower Theatre in Upper Darby, PA, USA
4	14/10	Bethany College in Bethany, WV, USA
5	18/10	Village Gate in New York, NY, USA
6	19/10	Village Gate in New York, NY, USA
7	20/10	Village Gate in New York, NY, USA
8	21/10	Village Gate in New York, NY, USA
9	1/11	Aquarius Theatre in Boston, MA, USA
10	3/12	Berkeley Community Theatre in Berkeley, CA, USA
1973		
11	23/2	Allen Theatre in Cleveland, OH, USA
12	9/3	Hampden-Sydney College in Hampden Sydney, VA, USA
13	10/3	The Citadel in Charleston, SC, USA
14	20/4	Dayton Convention Center in Dayton, OH, USA
15	28/4	Maison des Congrès in Montreux, Vaud, Switzerland
16	8/5	Marquee Club in London, England, UK
17	13/5	Edmonton Sundown in Edmonton, England, UK
18	15/5	The Old Grey Whistle Test, BBC Television Theatre in London, England, UK
19	26/5	Borough Assembly Hall in Aylesbury, England, UK
20	15/6	Winterland Arena in San Francisco, CA, USA
21	16/6	Winterland Arena in San Francisco, CA, USA
22	18/6	Berkeley Community Theatre in Berkeley, CA, USA
23	17/8	My Father's Place in Roslyn, NY, USA
24	3/9	Agora in Cleveland, OH, USA (c/ Robin Trower e Rory Gallagher)
25	26/9	Municipal Auditorium in Atlanta, GA, USA
26	21/10	Agora in Cleveland, OH, USA
27	2/12	Lisner Auditorium in Washington, Washington, D.C., USA

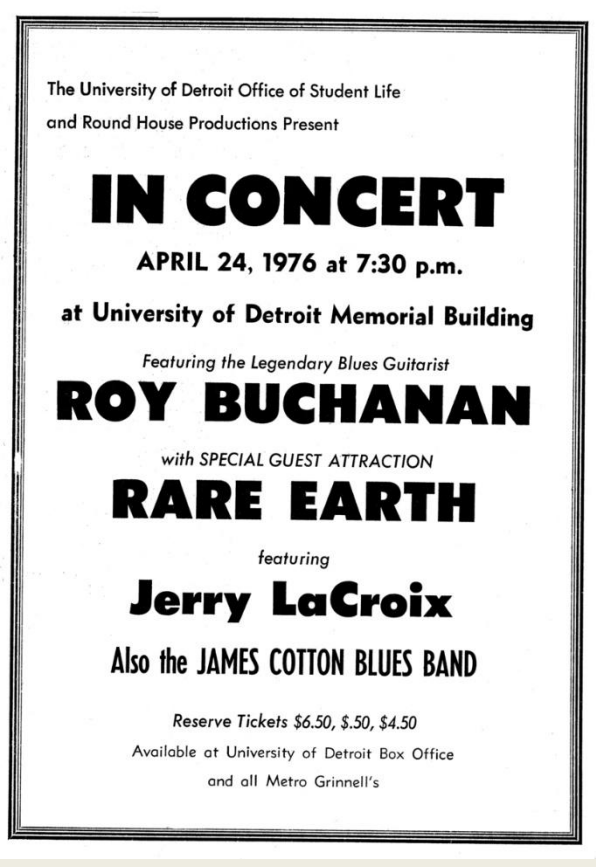
1974		
28	3/2	Spectrum in Philadelphia, PA, USA
29	22/2	Armadillo World Headquarters in Austin, TX, USA
30	23/2	Armadillo World Headquarters in Austin, TX, USA
31	4/3	Richards Club in Atlanta, GA, USA
32	5/3	Richards Club in Atlanta, GA, USA
33	6/3	Richards Club in Atlanta, GA, USA
34	9/3	Carnegie Hall in New York, NY, USA
35	15/3	Victory Theater in Toronto, ON, Canada
36	19/3	Carnegie Hall in New York, NY, USA
37	20/3	Ottawa Civic Centre in Ottawa, ON, Canada
38	22/3	Erie County Field House in Erie, PA, USA
39	30/3	State University of New York at Buffalo in Buffalo, NY, USA
40	3/5	George M. Holmes Convocation Center in Boone, NC, USA
41	9/5	Capitol Theatre in Port Chester, NY, USA
42	30/5	Toledo Sports Arena in Toledo, OH, USA
43	1/6	Sunshine In in Asbury Park, NJ, USA
44	6/6	Electric Ballroom in Atlanta, GA, USA
45	7/6	Electric Ballroom in Atlanta, GA, USA
46	8/6	Electric Ballroom in Atlanta, GA, USA
47	6/7	Avery Fisher Hall at Lincoln Center in New York, NY, USA
48	13/7	Toronto Island Park in Toronto, ON, Canada
49	26/7	The Shaboo Inn in Willimantic, CT, USA
50	27/7	The Shaboo Inn in Willimantic, CT, USA
51	18/8	Music Inn in Stockbridge, MA, USA
52	9/9	Massey Hall in Toronto, ON, Canada
53	18/9	Armadillo World Headquarters in Austin, TX, USA
54	11/10	Crystal Lake Ballroom in Ellington, CT, USA
55	12/10	Crystal Lake Ballroom in Ellington, CT, USA
56	2/11	Guilford College in Greensboro, NC, USA
57	27/11	The Town Hall in New York, NY, USA
58	29/11	The Town Hall in New York, NY, USA
59	14/12	Amazingrace in Evanston, IL, USA
60	27/12	Syria Mosque in Pittsburgh, PA, USA
1975		
61	13/3	Massey Hall in Toronto, ON, Canada
62	27/3	Commodore Ballroom in Vancouver, BC, Canada
63	5/4	Pitschell Players Cabaret in Los Angeles, CA, USA
64	3/5	Bristol Gymnasium in Geneva, NY, USA
65	9/7	Capital Centre in Landover, MD, USA
66	14/9	Wollman Skating Rink in New York, NY, USA
67	29/9	Massey Hall in Toronto, ON, Canada
68	19/12	Syria Mosque in Pittsburgh, PA, USA

1976		
69	16/1	Symphony Hall in Springfield, MA, USA
70	17/1	Théâtre St-Denis in Montreal, QC, Canada
71	24/4	University of Detroit in Detroit, MI, USA
72	26/4	The Dome in Allendale, MI, USA
73	1/5	Meehan Auditorium, Brown University in Providence, RI, USA
74	8/5	Carnegie Hall in New York, NY, USA
75	22/5	Electric Ballroom in Dallas, TX, USA
76	15/7	Miami Jai-Alai Fronton in Miami, FL, USA (c/ Rainbow)
77	16/7	Bayfront Center in St. Petersburg, FL, USA (c/Rainbow)
78	12/8	Orlando Seminole Jai Alai Fronton in Orlando, FL, USA
79	13/8	Lunar Park in The Bronx, NY, USA
80	14/8	Providence Civic Center in Providence, RI, USA
81	6/7	Nelson Ledges Quarry Park in Garrettsville, OH, USA
82	18/9	State University of New York at Albany in Albany, NY, USA
83	22/9	Flynn Center for the Performing Arts in Burlington, VT, USA
84	15/11	Austin City Limits Studio in Austin, TX, USA
85	5/12	Miller Auditorium in Slippery Rock, PA, USA
86	13/12	Stanley Theatre in Pittsburgh, PA, USA
87	14/12	Stanley Theatre in Pittsburgh, PA, USA
1977		
88	16/1	Salle Wilfrid-Pelletier in Montreal, QC, Canada
89	27/2	Tomorrow Club in Youngstown, OH, USA
90	14/4	Allen County War Memorial Coliseum in Fort Wayne, IN, USA
91	23/4	Scottish Rite Cathedral in New Castle, PA, USA
92	7/6	Kourakuen Hall in Tokyo, Tokyo, Japan
93	9/6	Osaka Kousei Nenkin Kaikan in Osaka, Osaka, Japan
94	11/6	Niigata Kenmin Kaikan in Niigata, Niigata, Japan
95	12/6	Kourakuen Hall in Tokyo, Tokyo, Japan
96	13/6	Tokyo Yuubin Chokin Hall in Tokyo, Tokyo, Japan
97	14/6	Tokyo Yuubin Chokin Hall in Tokyo, Tokyo, Japan
98	15/6	Tokyo Yuubin Chokin Hall in Tokyo, Tokyo, Japan
99	16/6	Aichi Bunka Koudou in Nagoya, Aichi, Japan
100	17/6	Hokkaidou Kousei Nenkin Kaikan in Sapporo, Hokkaido, Japan
101	18/7	Agora in Cleveland, OH, USA
102	24/7	Tomorrow Club in Youngstown, OH, USA
103	27/7	My Father's Place in Roslyn, NY, USA

1978		
104	27/1	Panther Hall in Fort Worth, TX, USA
105	29/1	Armadillo World Headquarters in Austin, TX, USA
106	13/4	Théâtre St-Denis in Montreal, QC, Canada
107	6/5	My Father's Place in Roslyn, NY, USA
108	15/5	Agora in Cleveland, OH, USA
109	23/6	Tampa Theatre in Tampa, FL, USA
110	24/6	Maurice Gusman Concert Hall, University of Miami in Coral Gables, FL, USA
111	13/7	Club Casino in Hampton Beach, NH, USA
112	1/8	Great American Music Hall in San Francisco, CA, USA
113	23/8	Westchester Premiere Theatre in Tarrytown, NY, USA
114	1/9	Armadillo World Headquarters in Austin, TX, USA
1979		
115	14/1	Youngstown Agora in Youngstown, OH, USA
116	17/2	Kennedy Hall in Latrobe, PA, USA
117	21/4	Beacon Theatre in New York, NY, USA
118	2/6	My Father's Place in Roslyn, NY, USA
119	11/7	Rainbow Music Hall in Denver, CO, USA
120	15/9	Park West in Chicago, IL, USA
121	16/9	Youngstown Agora in Youngstown, OH, USA
122	15/12	Stanley Theatre in Pittsburgh, PA, USA
123	29/12	The Bottom Line in New York, NY, USA
1980		
124	17/4	Toad's Place in New Haven, CT, USA
125	18/4	Cafe Loco in Albany, NY, USA
126	31/5	El Mocambo in Toronto, ON, Canada
127	13/6	The Town Hall in New York, NY, USA
128	6/9	Maine State Fairgrounds in Lewiston, ME, USA
1981		
129	13/1	Union Bar in Minneapolis, MN, USA
130	14/1	Union Bar in Minneapolis, MN, USA
131	12/2	El Mocambo in Toronto, ON, Canada
132	13/2	Barrymore's Music Hall in Ottawa, ON, Canada
133	14/2	Le Club in Montreal, QC, Canada
134	15/2	Café Campus in Quebec City, QC, Canada
135	27/2	Capitol Theatre in Passaic, NJ, USA
136	6/3	Uptown Theater in Kansas City, MO, USA
137	28/6	Dallas Brooks Hall in Melbourne, Victoria, Australia
138	29/6	Dallas Brooks Hall in Melbourne, Victoria, Australia
139	2/7	Her Majesty's Theatre in Brisbane, Queensland, Australia
140	27/7	Pier 84 in New York, NY, USA
141	2/10	Park West in Chicago, IL, USA
142	21/11	Keystone Berkeley in Berkeley, CA, USA

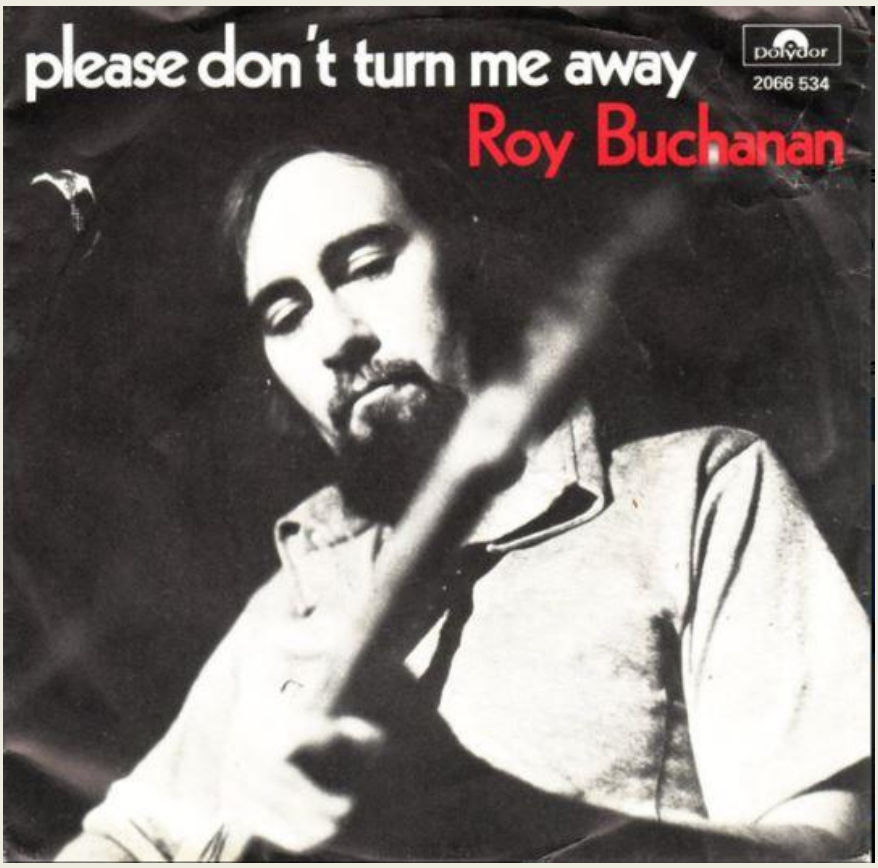
1982		
143	10/2	The Cabooze in Minneapolis, MN, USA
144	21/4	The Bottom Line in New York, NY, USA
145	22/4	The Bottom Line in New York, NY, USA
146	17/8	JB Scott's Theater in Albany, NY, USA
147	14/12	Barrymore's Music Hall in Ottawa, ON, Canada
1983		
148	18/3	The Imperial Garage in Niagara Falls, NY, USA
149	19/3	Club Soda in Montreal, QC, Canada
150	25/4	Café Campus in Quebec City, QC, Canada
151	26/4	Café Campus in Quebec City, QC, Canada
152	12/7	Rockefeller's in Houston, TX, USA
153	13/7	Tango in Dallas, TX, USA
154	10/8	Club Casino in Hampton Beach, NH, USA
155	7/10	The Imperial Garage in Niagara Falls, NY, USA
156	6/12	The Catalyst in Santa Cruz, CA, USA
157	15/12	Mercury Cafe in Denver, CO, USA
1984		
158	11/3	Café Campus in Quebec City, QC, Canada
159	4/5	Beacon Theatre in New York, NY, USA
160	19/5	The Imperial Garage in Niagara Falls, NY, USA
161	11/10	Rockefeller's in Houston, TX, USA
162	8/12	Capitol Theatre in Passaic, NJ, USA (c/ Robin Trower)
1985		
163	9/2	New Morning in Paris, Île-de-France, France
164	22/2	Paradiso Grote Zaal in Amsterdam, North Holland, Netherlands
165	24/2	Markthalle in Hamburg, Hamburg, Germany
166	3/3	Tavastia in Helsinki, Southern Finland, Finland
167	4/3	Tavastia in Helsinki, Southern Finland, Finland
168	5/3	Dominion Theatre in London, England, UK
169	8/3	Aragon Ballroom in Chicago, IL, USA
170	13/3	Lone Star Cafe in New York, NY, USA
171	14/3	Toad's Place in New Haven, CT, USA
172	24/3	Blue Note in Boulder, CO, USA
173	23/6	The Bottom Line in New York, NY, USA
174	28/7	Metro in Chicago, IL, USA
175	31/7	Charlotte's Web in Rockford, IL, USA
176	2/8	Grand Emporium in Kansas City, MO, USA
177	31/8	Bogart's in Cincinnati, OH, USA
178	5/11	The Prince of Wales in Melbourne, Victoria, Australia
179	6/11	The Prince of Wales in Melbourne, Victoria, Australia
180	6/12	Carnegie Recital Hall in New York, NY, USA

1986		
181	6/2	The Cotati Cabaret in Cotati, CA, USA
182	10/2	The Town Pump in Vancouver, BC, Canada
183	15/5	Biskuithalle in Bonn, North Rhine-Westphalia, Germany
184	29/5	Park West in Chicago, IL, USA
185	3/6	Bogart's in Cincinnati, OH, USA
186	29/6	Canale's Silver Lake in Oswego, NY, USA (c/ The Fabulous Thunderbirds)
187	13/7	Cellar Door in Richmond, VA, USA
188	6/8	Poor David's Pub in Dallas, TX, USA
189	15/9	Campus 21 in Sapporo, Hokkaido, Japan
190	17/9	Yomiuri Hall in Tokyo, Tokyo, Japan
191	18/9	Chicken George in Kobe, Nagasaki, Japan
192	19/9	Midou Kaikan in Osaka, Osaka, Japan
193	21/9	Takutaku in Kyoto, Kyoto, Japan
194	22/9	Electric Lady Land in Nagoya, Aichi, Japan
195	24/9	The Live-Inn in Tokyo, Tokyo, Japan
196	25/9	Yomiuri Hall in Tokyo, Tokyo, Japan
197	16/10	The Town Pump in Vancouver, BC, Canada
198	22/11	Aragon Ballroom in Chicago, IL, USA
199	29/11	Musicians Exchange in Fort Lauderdale, FL, USA
200	26/12	Jonathan's Swift in Cambridge, MA, USA



1987		
201	11/1	My Father's Place in Roslyn, NY, USA
202	15/1	Bogart's in Cincinnati, OH, USA
203	4/2	Poor David's Pub in Dallas, TX, USA
204	5/2	Rockefeller's in Houston, TX, USA
205	6/2	Backroom in Austin, TX, USA
206	7/2	Joseph's Foodliner in San Antonio, TX, USA
207	8/2	Center Stage in Atlanta, GA, USA (c/ John Mayall)
208	24/2	The Lost Horizon in Syracuse, NY, USA
209	25/2	Renaissance Theater in Rochester, NY, USA
210	26/2	Pearl Street in Northampton, MA, USA
211	5/3	Toad's Place in New Haven, CT, USA
212	6/3	Chestnut Cabaret in Philadelphia, PA, USA
213	12/3	C.W. Post College in Brookville, NY, USA
214	14/3	Palace Theatre in Albany, NY, USA
215	10/4	The Stanhope House in Stanhope, NJ, USA
216	26/4	Pasinger Fabrik in Munich, Bavaria, Germany
217	27/4	Élysée Montmartre in Paris, Île-de-France, France
218	29/4	Paradiso in Amsterdam, North Holland, Netherlands
219	21/8	New Haven Green in New Haven, CT, USA
220	14/10	Fitzgerald's in Houston, TX, USA
221	15/10	Poor David's Pub in Dallas, TX, USA
222	17/10	Joseph's Foodliner in San Antonio, TX, USA
223	20/10	Storyville Jazz Hall in New Orleans, LA, USA
224	23/10	Musicians Exchange in Fort Lauderdale, FL, USA
225	28/10	New South Music Hall in Gainesville, FL, USA
226	10/11	Mississippi Nights in St. Louis, MO, USA
227	1/12	Horseshoe Tavern in Toronto, ON, Canada
228	4/12	Club Soda in Montreal, QC, Canada
229	5/12	Barrymore's Music Hall in Ottawa, ON, Canada
230	6/12	Hunts Tavern in Burlington, VT, USA
231	12/12	The Bottom Line in New York, NY, USA
232	18/12	The Stanhope House in Stanhope, NJ, USA
233	19/12	Graffiti in Pittsburgh, PA, USA

1988		
234	17/1	Tralfamadore Cafe in Buffalo, NY, USA
235	25/2	Darwin Entertainment Centre in Darwin, Northern Territory, Australia
236	8/3	Tivoli Theatre in Sydney, New South Wales, Australia
237	8/4	Commodore Ballroom in Vancouver, BC, Canada
238	19/5	The Bayou in Washington, Washington, D.C., USA
239	21/5	Hammerjacks in Baltimore, MD, USA
240	26/6	The Stephen Talkhouse in Amagansett, NY, USA
241	30/6	The Stephen Talkhouse in Amagansett, NY, USA
242	10/7	Long Branch Park at Onondaga Lake Park in Syracuse, NY, USA
243	16/7	Center Stage in Atlanta, GA, USA
244	19/7	Skipper's Smokehouse in Tampa, FL, USA
245	22/7	Musicians Exchange in Fort Lauderdale, FL, USA
246	28/7	Nightstage in Cambridge, MA, USA
247	8/8	Guilford Fairgrounds in Guilford, CT, USA
248	24/8	Barrymore's Music Hall in Ottawa, ON, Canada



Anexo III

O desempenho dos álbuns de Roy Buchanan na parada da Billboard

A centenária revista americana Billboard, parte de um conglomerado de entretenimento, é uma das principais referências mundiais em termos de desempenho na vendagem de álbuns. Sabemos que nosso querido Roy nunca foi um grande vendedor de discos. Mesmo assim, resolvi pesquisar os registros da Billboard para ver como ficou a história das vendagens de Roy. Segue a reprodução do que obtive. Nas tabelas a seguir temos do lado esquerdo a melhor posição do disco em questão no ranking. Nas colunas da direita, temos: novamente a melhor posição (ou "pico"), depois a posição ocupada pelo disco na última semana computada e, na última linha, quantas semanas o álbum permaneceu nas paradas. Os discos estão listados do melhor desempenho para o mais fraco. O "Second Album" foi o melhor, atingindo o 86º lugar no ranking no pico de vendagens. Sua posição na última semana em que frequentou as paradas anmericanas foi a centuaségima quadragésima primeira. Permaneceu no ranking durante 13 semanas. Todos os demais tiveram vendagens inferiores. Alguns sequer tiveram vendas suficientes para fazerem parte dos 200 mais vendidos.

86	**Second Album**	Peak position	86
	Roy Buchanan	Last week's position	141
	May 5, 1973	Weeks on chart	13

105	**Loading Zone**	Peak position	105
	Roy Buchanan	Last week's position	105
	July 23, 1977	Weeks on chart	8

107	**Roy Buchanan**	Peak position	107
	Roy Buchanan	Last week's position	114
	September 16, 1972	Weeks on chart	12

119	**You're Not Alone**	Peak position	119
	Roy Buchanan	Last week's position	119
	June 17, 1978	Weeks on chart	7

148	**A Street Called Straight**	Peak position	148
	Roy Buchanan	Last week's position	148
	May 22, 1976	Weeks on chart	7

152	**That's What I Am Here For**	Peak position	152
	Roy Buchanan	Last week's position	179
	March 2, 1974	Weeks on chart	10

153	**Dancing On The Edge**	Peak position	153
	Roy Buchanan	Last week's position	184
	July 12, 1986	Weeks on chart	8

160	**In The Beginning**	Peak position	160
	Roy Buchanan	Last week's position	165
	February 1, 1975	Weeks on chart	6

161	**When A Guitar Plays The Blues**	Peak position	161
	Roy Buchanan	Last week's position	180
	September 7, 1985	Weeks on chart	13

193	**My Babe**	Peak position	193
	Roy Buchanan	Last week's position	194
	January 31, 1981	Weeks on chart	2

ANEXO IV

Músicas regravadas por Roy Buchanan

Ordem	Música	Disco	Autor(es)	Primeiro(a) Intérprete
1	Sweet dreams	**Buch and The Snake Stretcher's (1971)**	D. Gibson	Don Gibson
2	Down by the River		N. Young	Neil Young
3	I am a lonesome fugitive		L. Anderson & C. Anderson	Merle Hargard & The Strangers
4	Johnny B. Goode		C. Berry	Chuck Berry
5	Haunted house	**Roy Buchanan (1972)**	R. Geddins	Johnny Fuller
6	Hey, good lookin'		H. Williams	Hank Williams & His Drifting Cowboys
7	She once lived here	**Second Album (1973)**	A. Inman	George Jones
8	Treat her right		R. Head	Roy Head & The Traits
9	After hours		A. Parrish, B. Feyne & R. Bruce	Erskine Hawkins & His Orchestra
10	Hey Joe	**That's What I Am Here For (1973)**	B. Roberts	The Leaves
11	That's What I Am Here For		J. Bond	Roy Buchanan
12	Voices		D. Heintze	Roy Buchanan
13	CC Ryder	**Rescue me (1974)**	L. Arent & M. Rainey	Ma Rainey
14	Country Preacher		Joe Zawinul	The Cannonbal Adderley Quintet
15	I'm a Ram		M. Hodges & A. Greene	Al Green
16	Rescue Me		C. Smith & R. Miner	Fontella Bass
17	You're killing my love		M. Bloomfield & N. Gravenites	Otis Rush
18	Can I Change My Mind	**Live Stock (1975)**	B. Despenza & C. Wolfolk	Tyrone Davis
19	Further on up the Road		J. Medwick & D. Robey	Bobby Bland
20	Hot Cha		W. Woods	Jr. Walker and The All Stars
21	Reelin' and Rockin'		R. Milton	Roy Milton
22	If Six Was Nine	**A Street Called Straight (1976)**	J. Hendrix	Jimi Hendrix
23	Goog God have mercy		B. Roberts	Roy Buchanan
24	The heat of the battle	**Loading Zone (1977)**	S. Clarke	Roy Buchanan
25	Judy		N. M. Walden	Roy Buchanan
26	Your love		N. M. Walden	Roy Buchanan
27	Green Onions		B. T. Jones	Booker T. & The M.G.'s
28	Soul dressing	**Live in Japan (1978)**	Jones, Cropper, Jackson & Steinberg	Booker T. & The M.G.'s
29	Slow down		L. Williams	Larry Williams
30	Lonely days lonely nights		Autor desconhecido	Roy Buchanan
31	Turn to Stone	**You're not Alone (1978)**	J. Walsh & T. Treband	Joe Walsh
32	The opening...Miles from Earth		J. Roussel	Roy Buchanan
33	You're not Alone		J. Roussel, Newmark, Weeks & Silva	Roy Buchanan

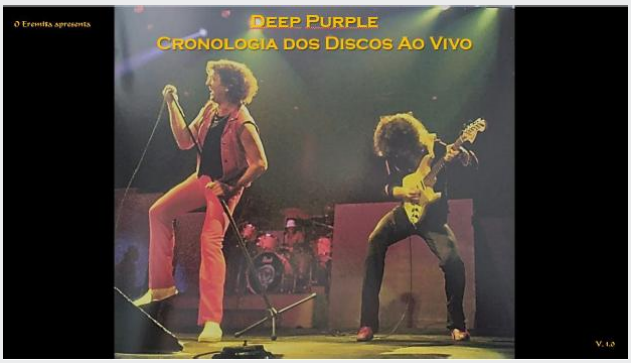
34	Dizzy Miss Lizzy	**My Babe (1980)**	L. Williams	Larry Williams
35	Dr. Rock and Roll		G. Sinclair	Gary St. Clair
36	It Should've Been Me		N. Whitfield	Kim Weston
37	My Babe		L. Walter	Little Walter and His Jukes
38	Secret Love		P. Wester & S. Fain	Doris Day
39	You gotta let me know		P. Jacobs	Roy Buchanan
40	Lack of the funk		P. Jacobs	Roy Buchanan
41	When a Guitar Plays the Blues	**When a Guitar Plays the Blues (1985)**	R. L. Johnson	Roy Lee Johnson
42	A Nickel and a Nail		O.V. Wright	O.V. Wright
43	Country Boy		P.W. Crayton	Dave Bartholomew
44	Why don't you want me?		D. Osso	Roy Buchanan
45	The Chokin' Kind	**Dancing on the Edge (1986)**	H. Howard	Waylon Jennings and The Waylors
46	You Can't Judge a Book by the Cover		W. Dixon	Bo Diddley
47	Baby, Baby, Baby		A. Franklyn & C. Franklyn	Aretha Franklin
48	Beer Drinking Woman		P. Chatman	Memphis Slim
49	Drowning On Dry Land		M. Gregory & A. Jones	Albert King
50	Peter Gunn		H. Mancini	Henry Mancini
51	That Did It	**Hot Wires (1987)**	D. Clark & P. Wood	Bobby Bland
52	These Arms of Mine		O. Redding	Otis Redding
53	25 Miles		B. Russell, J. Bristol, H. Fuqua, E. Starr & J. Wexler	Edwin Starr
54	Goose grease		J. Heartsman	Roy Buchanan
55	Ain't no business		D. Malone	Roy Buchanan
56	Country boogie		J. Parker	Roy Buchanan
57	Baltimore	**Sweet Dreams: The Anthology (1992)**	C. Daniels	Roy Buchanan
58	Black Autumn		C. Daniels	Roy Buchanan
59	The Story of Isaac		L. Cohen	Judy Collins
60	There's always be		C. Daniels	Roy Buchanan
61	Funky Junky	**The Prophet (2004)**	C. Daniels	Roy Buchanan
62	Day and age		C. Daniels	Roy Buchanan
63	Billy Joe Young		C. Daniels	Roy Buchanan
64	Sign on the window		B. Dylan	Bob Dylan
65	Humbug down on the river		C. Daniels	Roy Buchanan
66	Pain		C. Daniels	Roy Buchanan
67	I desire you		C. Daniels	Roy Buchanan
68	Shotgun		A. DeWalt	Junior Walker & The All Stars
69	Storm Monday		T. Walker	T-Bone Walker and His Guitar

ANEXO V

Os textos a seguir também estão disponíveis gratuitamente na Internet, no site:

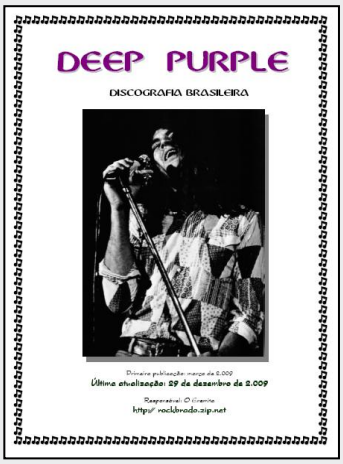
www.arquivosdoeremita.com.br

Apenas o blog Rock Brado (logo aí embaixo) está um endereço diferente.

	Blog "Rock Brado" O Eremita mantém um **blog**, o "Rock Brado". Se você quiser perder seu tempo lendo um monte de bobagens escritas por um cara esquisito, clique no link acima.
	Discografia Comentada do Deep Purple Discografia abrangendo todos os discos de estúdio da banda, comentados faixa a faixa. Textos d'O Eremita.
	**Deep Purple – Cronologia dos Discos ao Vivo** Todos os discos ao vivo oficiais do Deep Purple comentados e ordenados pela data da gravação do show. Além disso, mais coisas.

A história da SBADP

A história da Sociedade Brasileira dos Apreciadores do Deep Purple - SBADP está em "Como trabalhar de graça, perder dinheiro e ainda se divertir".

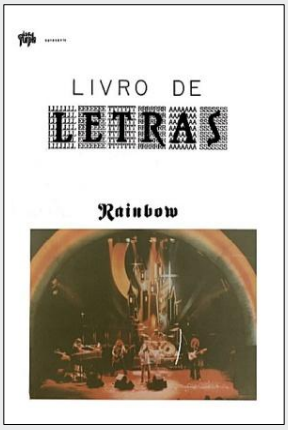


Discografia Brasileira do Deep Purple

Discografia que reúne os discos em vinil (somente em vinil) lançados no Brasil. Ela abrange o Deep Purple, bandas derivadas (Rainbow, Gillan, Whitesnake etc) e trabalhos solo.

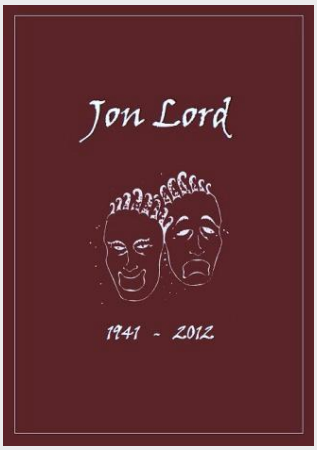
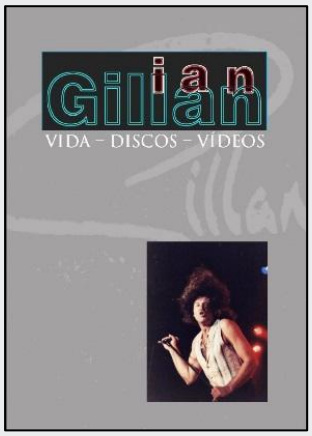
Into the Purple

Quem já ouviu falar do fanzine "Into the Purple"? Ninguém? Bem, isso tem conserto. Todas as cinco edições desse famoso e significante fanzine foram digitalizadas e podem ser baixadas gratuitamente, assim como os informativos da SBADP.



Livro de Letras do Rainbow

Outra das publicações da SBADP. Contém letras, comentários e discografia, desde o Ritchie Blackmore's Rainbow até o Finyl Vinyl.

	**Jon Lord** Compilação de entrevistas e outras matérias sobre O Maestro, publicadas na imprensa nacional e estrangeira.
	**Ian Gillan** Vida – Discos – Vídeos O título, sutilmente, informa o conteúdo de mais este trabalho d'O Eremita. Temos aqui uma breve biografia e detalhes sobre os discos e vídeos do maior cantor de Rock de todos os tempos, acompanhados de muitas imagens e das sempre imparciais opiniões eremíticas.
	Compilação de letras Uma das muitas manias do Eremita é a de fazer encartes para os CDs, compilando as letras em um formato A4. Se você gostar de bandas dos anos 70, como Aerosmtih, Thin Lizzy, Lynyrd Skynyrd e congêneres, dê uma olhada neste site. Como tudo até aqui, os downloads são grátis.
	Capas de revistas brasileiras sobre o Deep Purple Reproduções das capas das revistas brasileiras que destacam o Purple (e família).

Recortes sobre o Deep Purple

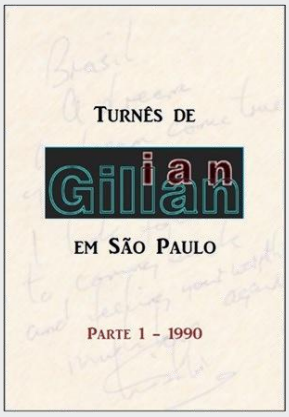
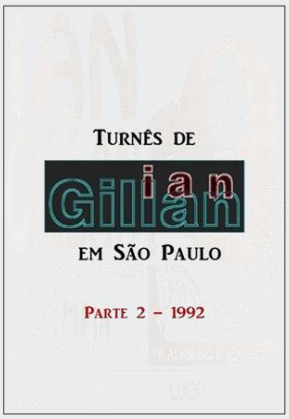
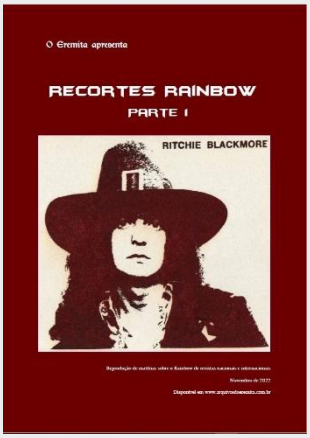
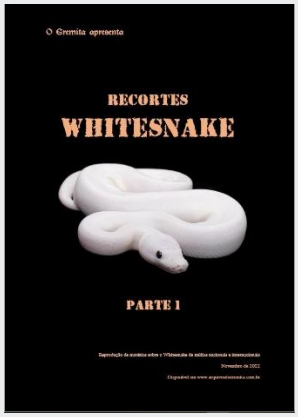
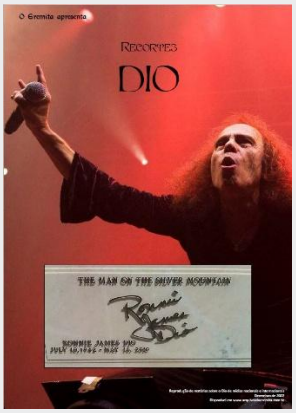
Centenas de recortes de revistas com notícias sobre o Purple, principalmente dos anos 70. São reproduções das principais publicações internacionais (Sounds, Record Mirror, Circus etc) e nacionais.

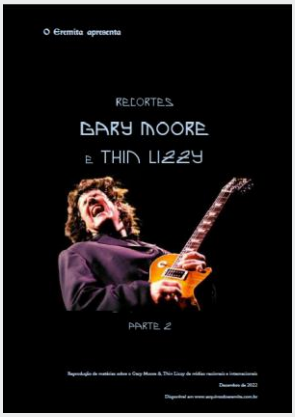
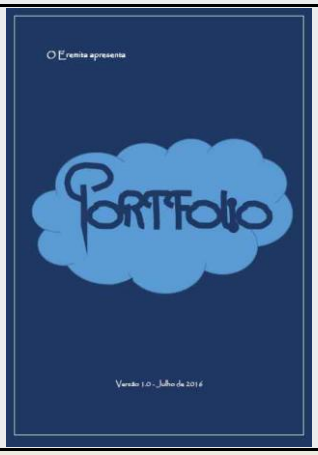
Linha do Tempo do Rock

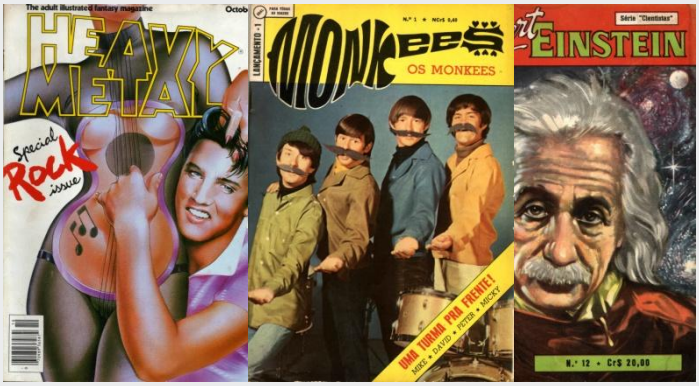
Este trabalho veio da necessidade do Eremita em ter mais clareza sobre a ordem em que os discos e fatos mais marcantes do Rock surgiram. Abrange dos primórdios do Rock'n'Roll até 1980.

Recortes sobre Ian Gillan

Seguindo o mesmo modelo dos recortes sobre o Deep Purple, são 3 partes com fotos e reportagens nacionais e estrangeiras, em mais uma demonstração de altruísmo d'O Eremita, compartilhando tudo gratuitamente com a população mundial (menos a Alemanha, não sei o porquê).

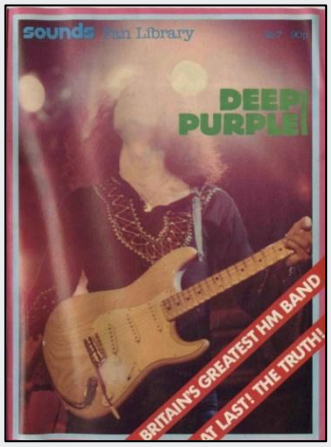
 	**Turnês de Ian Gillan em São Paulo** Reunião do material compilado pelo Eremita nas duas visitas que Gillan fez ao Brasil, em 1990 e 1992.
	**Recortes sobre o Rainbow** O que temos aqui? A mesma coisa do que foi explicado no "Recortes sobre o Gillan", só que, no caso, os recortes são sobre o Rainbow.
	**Recortes sobre o Whitesnake** E aqui? A mesma coisa do que foi explicado no "Recortes sobre o Rainbow", só que, no caso, os recortes são sobre o Whitesnake.
	**Recortes sobre o Dio** E desta vez? Bem, é a mesma coisa do que foi explicado no "Recortes sobre o Whitesanke", só que, no caso, os recortes são sobre o Ronnie James Dio.

	**Recortes sobre Gary Moore & Thin Lizzy** Sim, é isso mesmo, aquilo que foi dito no "Recortes sobre o Dio", só que, desta vez é sobre o Gary Moore e o Thin Lizzy
	Podcasts d'O Eremita Centenas de discos da coleção d'O Eremita comentados com total falta de senso. Os discos escolhidos são aqueles menos famosos entre os grandes álbuns de Rock. Vale a pena ouvir, caso você não tenha muito escrúpulo em relação ao que seus ouvidos percebem.
	Purple Casts Depois de ganhar o Certificado Internacional de Podcasts Bons pra Cacete dado pela AEFP - Associação dos Eremitas que Fazem Podcasts, o Eremita se animou e fez os Purple Casts, que, você já deve ter imaginado, esperto que é, são podcasts dedicados ao Deep Purple e seus satélites.
	**Portfolio d'O Eremita** Neste arquivo estão disponíveis reproduções dos artigos que O Eremita escreveu para algumas editoras brasileiras não muito exigentes. Candidato forte ao prêmio de arquivo menos baixado de toda a Internet.



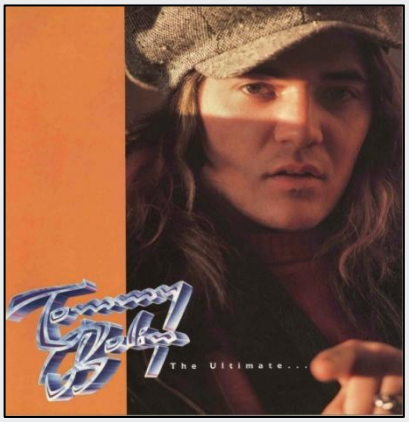
Quadrinhos

O Eremita também gosta de quadrinhos. Algumas revistas raras de sua coleção serão gradativamente colocadas à disposição, como as amostras ao lado.



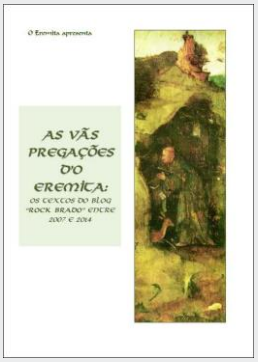
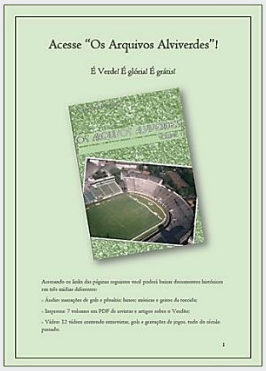
Sounds Fan Library: Deep Purple

O Eremita escaneou página por página desta revista e as colocou à disposição dos seguidores do Purple.



Tommy Bolin – The Ultimate

Assim como no caso anterior, foram escaneadas todas as páginas do livro que acompanha esta coletânea. São fotos inéditas, acompanhadas de um texto, tudo feito com a colaboração dos familiares de Bolin.

	Programas de Turnê do Deep Purple e livro que acompanhou a edição Deluxe do Machine Head Os programas de turnê são os predecessores dos Tour Books, sendo mais simples e com menos informações. Vários deles foram reproduzidos para acompanhar a edição Deluxe do Machine Head. O Eremita escaneou tudo, incluindo o livreto que acompanhou esse pacote.
	Tour Books Mais escaneamentos, desta vez de algumas daquelas publicações vendidas em turnês das bandas, como mais um item colecionável pelos fãs. Eles são chamados de "Tour Books" e aqueles que pertencem à coleção d'O Eremita podem ser baixados à vontade.
	**As Vãs Pregações do Eremita** Compilação dos textos postados no blog "Rock Brado" entre 2007 e 2014.
	**Os Arquivos Alviverdes** Documentação em mídias variadas do maior time de futebol do Brasil. Duvida? Aqui estão as provas. Os fatos!